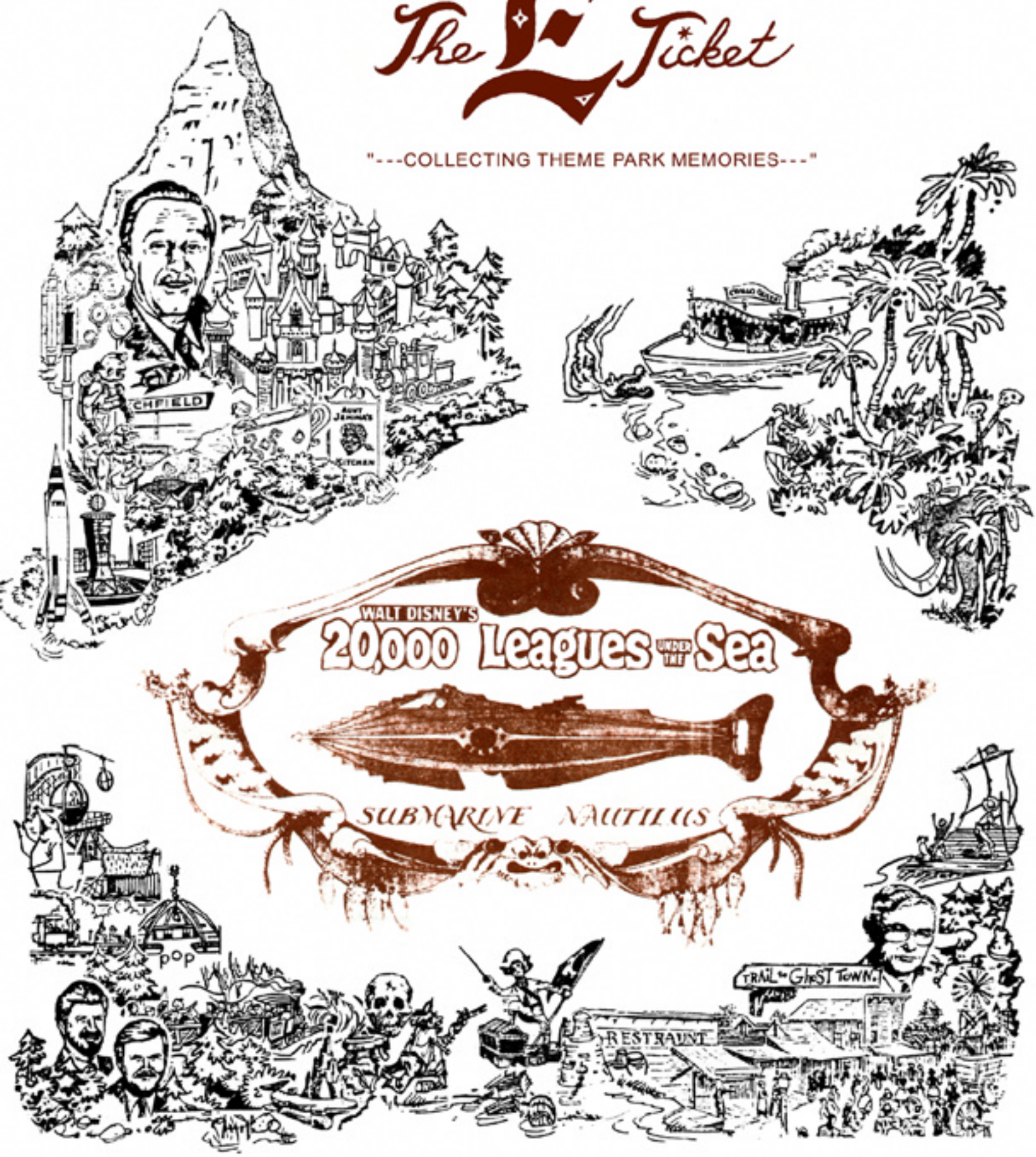
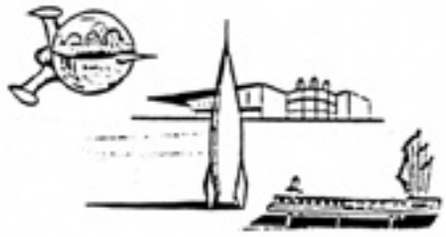
NUMBER 5
SUMMER 1988

The E Ticket

"---COLLECTING THEME PARK MEMORIES---"



Main Gate



WELCOME — Welcome to The "E" Ticket, Issue #5. We're glad you're still with us and we hope you agree that we've progressed in the last year and a half. We feel that this issue might be our best yet ...

OUR READERS — Your request letter/questionnaires have continued to come in after Issue #4. Your comments indicate a wide range of interests; however, we theme park enthusiasts do have some things in common. It seems that most readers like Tomorrowland the best (in all its versions), with Fantasyland and Frontierland in a near tie for second and third. The **Pirates of the Caribbean** ride was the landslide winner as favorite attraction of all time, with no other attraction even close. There was much scattered interest in various rides which are now gone. Readers preferred dark rides 40%, with outdoor excursions and thrill rides receiving 35% and 25%. The historical side of the theme park story seems to be the most important, with less apparent interest in the collecting of theme park items. The most popular Disneyland era was "all of the above," and the standard response on the project to transfer your theme park home movie to video was, "I don't have any but I'd lave to get a copy of the tape when it's ready" … well, maybe some day! Your comments reveal that most of you are as nostalgic (and sentimental) about theme parks in the good old days as we are.

COMMENTS ON FANZINE PUBLISHING — Good news! The "E" Ticket is healthy (we've already got material blocked out for Issue #6), but our continuing growth raises questions about the future. Many of you have asked how we can supply these "E"Tickets for a mere 3 postage stamps … the answer, of course, is that we can't, if we try to justify it with business logic. The stamps you provide pay for mailing the issue, unless we use them for follow-up correspondence (which we often do). We absorb the expense of printing, and the costs of envelopes, etc. The time it takes to research and write articles we consider a part of our "hobby," and the word processing, graphics and paste-up … well, we've never tried to add it all up. Why have we done this for five issues so far? Because we enjoy it and feel we are contributing to a great hobby. We get a tremendous sense of satisfaction with each mailing.

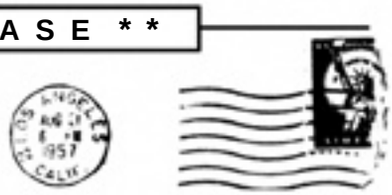
Now, because our circulation is snowballing, we may soon need "E" Tickets in quantities too large for the above attitude … what are we gonna do?

Subscriptions are an answer (some of you, we know, would prefer it) but we have some solid reasons for not wishing to go that route. We have seen several hobby publications that have compromised their focus, added other, more general, material, and evolved into something different in order to increase their paid circulation. Also, it is a proven fact that "there ain't no money" in fanzine publishing!

Our other choice would be to forcibly remain small … and that can be difficult to do. Those of you who have been with us since Issue #1 have written letters (or completed questionnaires) at least four times. Because of this support (and interaction) we know you're there and this effort has been well worth continuing. We may have to adopt a "get tough" policy, sending future issues of The "E" Ticket exclusively to people who send both stamps AND some sort of written feedback. We know you're not all "writers" and sometimes we do get kinda corny … but the truth is we don't produce The "E"Ticket in order to get rich on 25¢ stamps. This may be our only method to insure that truly interested people stay on our distribution list. PLEASE use the ISSUE #6 REQUEST LETTER to tell us your opinions about all this … we read every word you write!

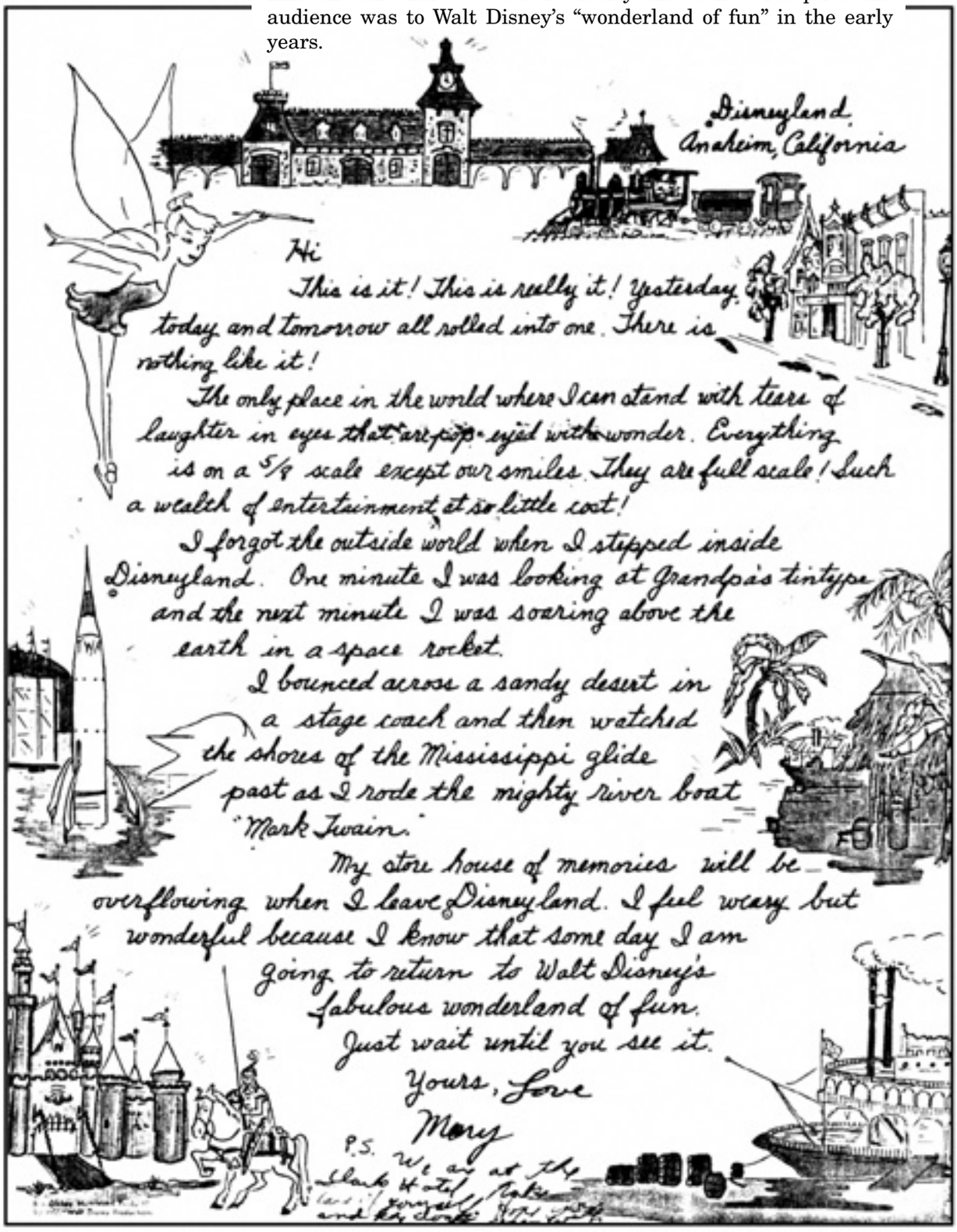
A SPECIAL THANK YOU — To the readers and friends who have contributed material and expertise to The "E" Ticket … to Pamela Baker, Don Cudlip, and Wade at Knott's Berry Farm. To Scott James, Dale Trader, Dug Miller, Steve Stuart, Jim Strickland, Larry Decker and Tom Scherman, for digging deep for material we didn't have. To Mike Chew and Rick & Irene Marcelino for the surprises in our mailbox. THANKS!

Once again, welcome to Issue #5



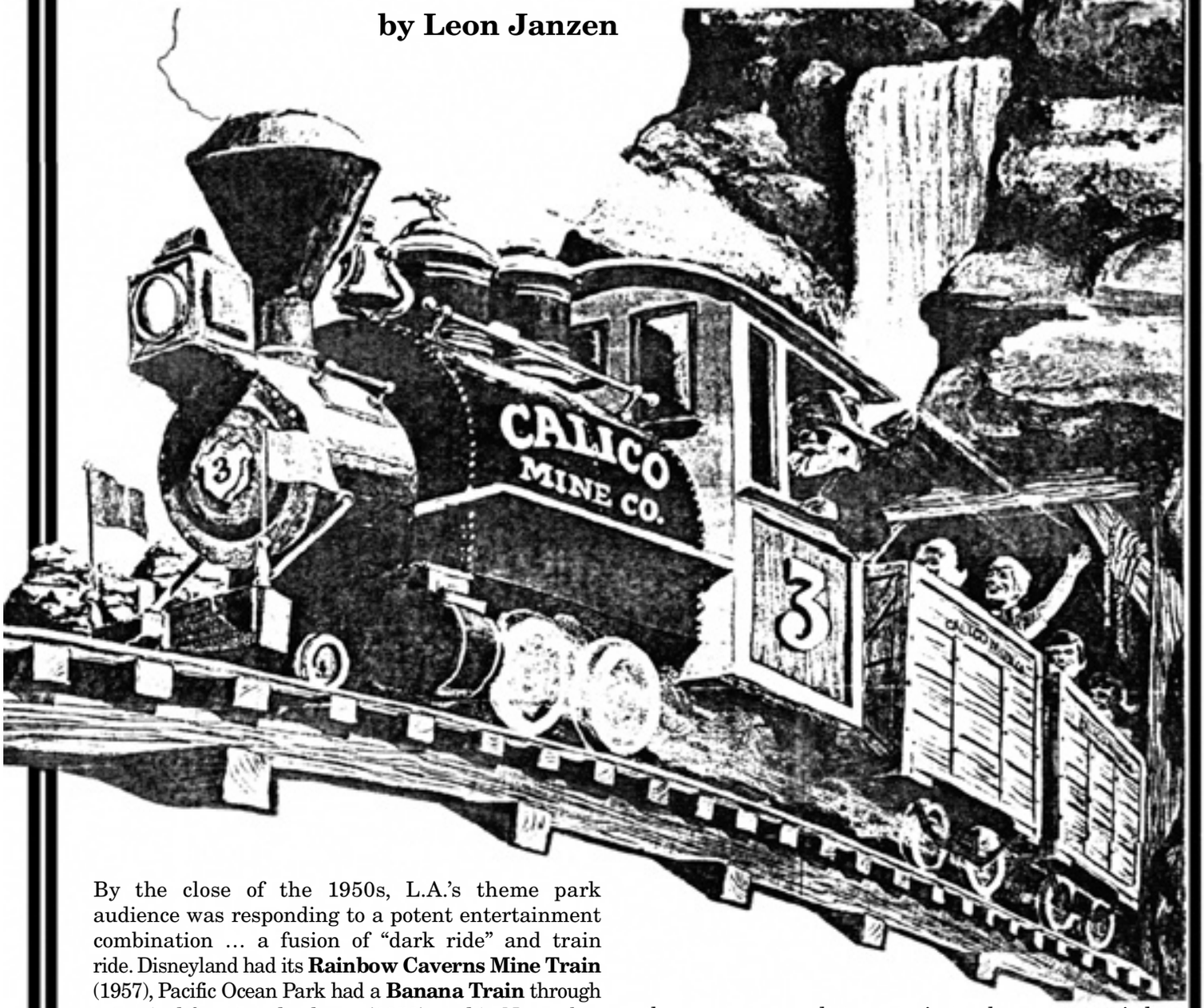
This colorful souvenir letter, with its illustrated envelope, is copyright 1955 with an August 21, 1957 postmark. It was probably available at gift counters throughout the park during the '50s, for visitors to sign and mail to the folks back home.

By today's standards, this letter and its artwork appears innocent and naive … but it clearly shows how receptive the audience was to Walt Disney's "wonderland of fun" in the early years.


Disneyland
Anaheim, California
Hi
This is it! This is really it! Yesterday today and tomorrow all rolled into one. There is nothing like it!
The only place in the world where I can stand with tears of laughter in eyes that are pop-eyed with wonder. Everything is on a 5/8 scale except our smiles. They are full scale! Such a wealth of entertainment at so little cost!
I forgot the outside world when I stepped inside Disneyland. One minute I was looking at Grandpa's tintype and the next minute I was soaring above the earth in a space rocket.
I bounced across a sandy desert in a stage coach and then watched the shores of the Mississippi glide past as I rode the mighty river boat "Mark Twain."
My store house of memories will be overflowing when I leave Disneyland. I feel weary but wonderful because I know that some day I am going to return to Walt Disney's fabulous wonderland of fun.
Just wait until you see it.
Yours, Love
Mary
P.S.

The CALICO MINE TRAIN

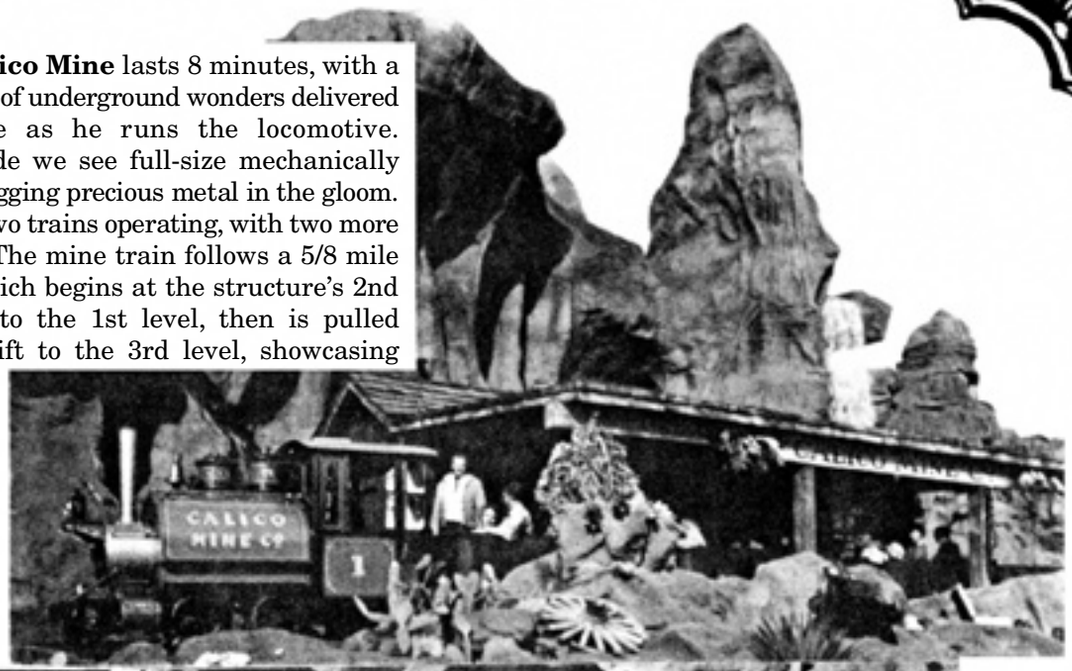
by Leon Janzen



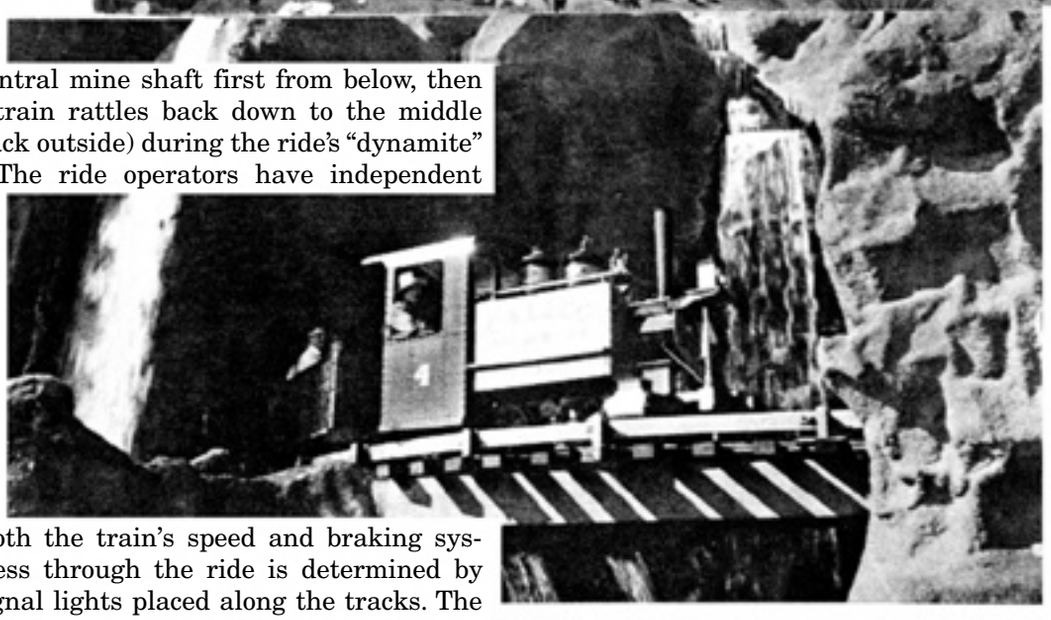
By the close of the 1950s, L.A.'s theme park audience was responding to a potent entertainment combination … a fusion of "dark ride" and train ride. Disneyland had its **Rainbow Caverns Mine Train** (1957), Pacific Ocean Park had a **Banana Train** through a tropical forest and volcano (1958), and in November of 1960, Knott's Berry Farm opened a new attraction … the **Calico Mine Train**. The other rides are gone now, but the **Calico Mine** ride is still carrying hardy miners "down to the 3000 foot level" just as it did 28 years ago.

The **Calico Mine** was one of several attractions brought to Knott's on a lease basis when Walter Knott struck a deal with Bud Hurlbut, designer and manufacturer of amusement attractions. Knott, an accomplished preservationist of historical structures, helped define the ride's educational atmosphere consistent with the Ghost Town he had been developing since the 1940s. The area Just beyond the narrow-gauged steam train tracks, once occupied by wooden stables and sheds, became home to the now familiar "stone" edifice. The initial plans called for individual "ore" cars, two riders each, like other "dark ride" vehicles of the time. This was changed to the three car (30 passenger) mine trains pulled by small, powerful locomotives, achieving greater realism and passenger capacity. **Calico Mine** revenues were divided differently between Hurlbut and Knott depending on where the ride was paid for … at the front gate or at the ticket booth adjacent to the attraction. Collectors of theme park paper items will be interested in the fact that, because of this, there were two different admission tickets used in the park simultaneously.

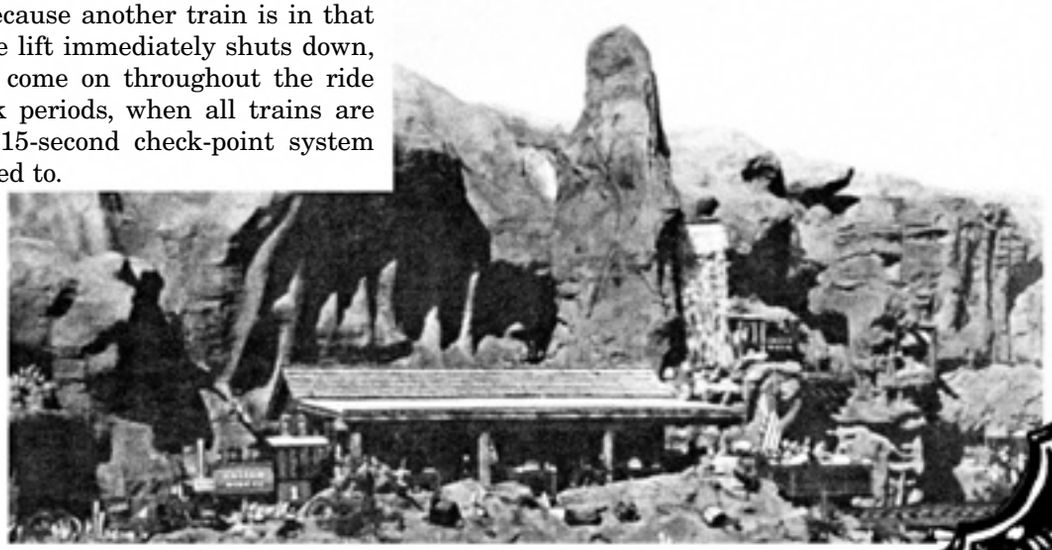
The tour of the **Calico Mine** lasts 8 minutes, with a running description of underground wonders delivered by a rustic guide as he runs the locomotive. Throughout the ride we see full-size mechanically animated miners digging precious metal in the gloom. There are usually two trains operating, with two more trains on standby. The mine train follows a 5/8 mile "running track" which begins at the structure's 2nd level. It descends to the 1st level, then is pulled up a chain-drive lift to the 3rd level, showcasing



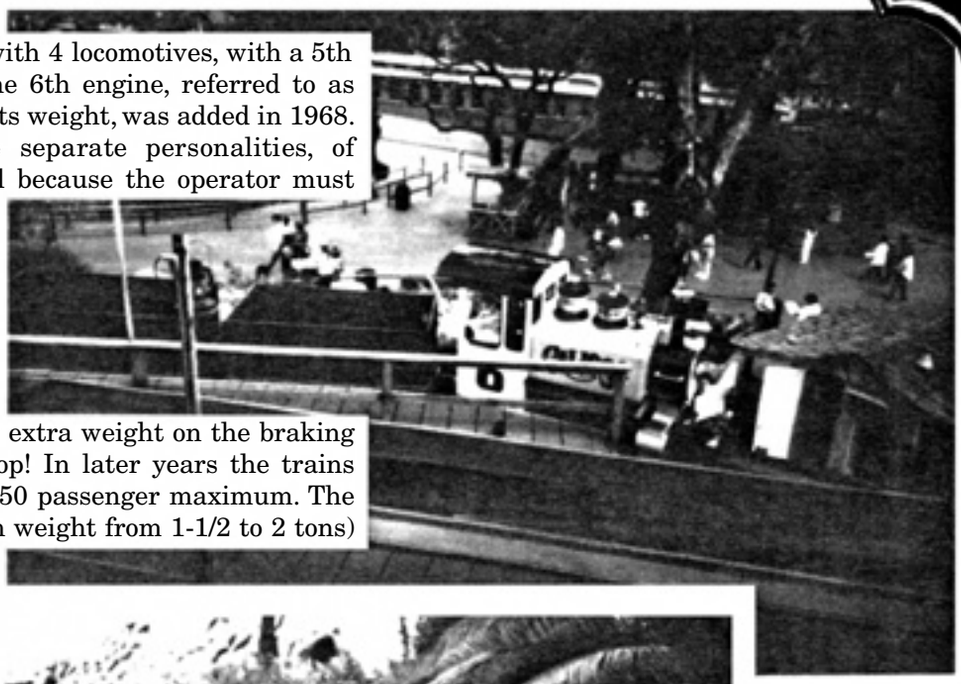
the ride's central mine shaft first from below, then above. The train rattles back down to the middle level (and back outside) during the ride's "dynamite" conclusion. The ride operators have independent



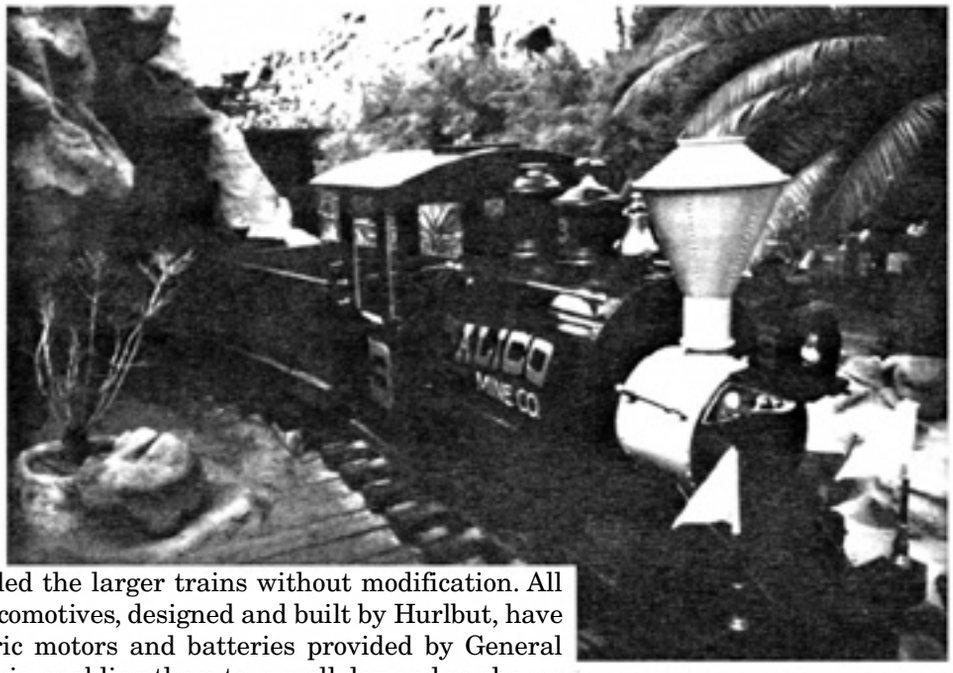
control of both the train's speed and braking systems. Progress through the ride is determined by dozens of signal lights placed along the tracks. The track is divided into six control blocks, and trains proceed past a continuous series of green lights. In the unlikely event that a train enters a block with a red light showing (because another train is in that block) the chain-drive lift immediately shuts down, and all house lights come on throughout the ride interior. During peak periods, when all trains are running, there is a 15-second check-point system which must be adhered to.



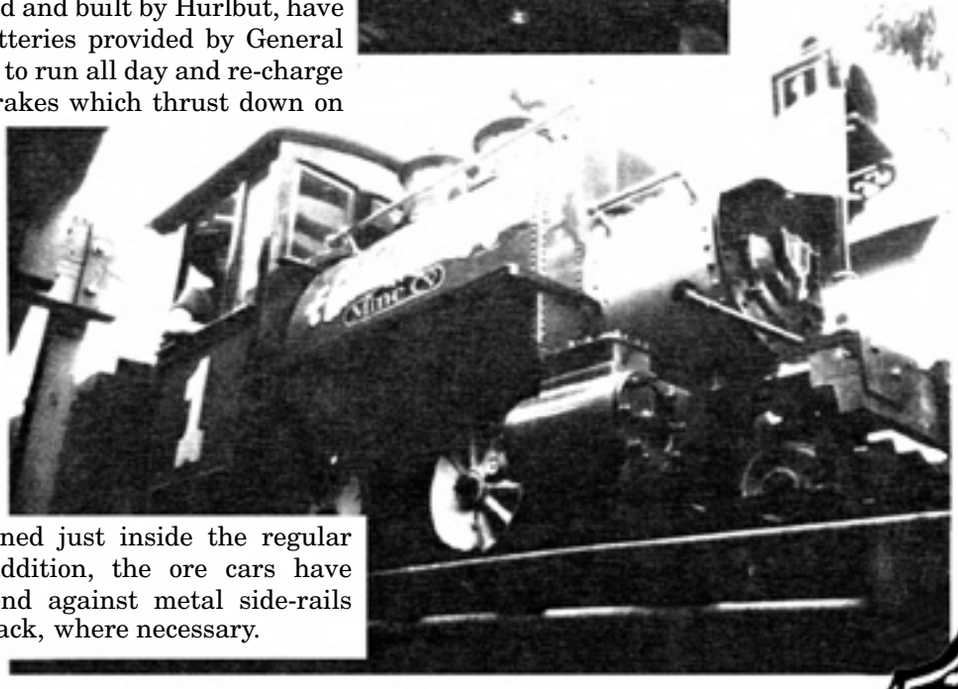
The ride first opened with 4 locomotives, with a 5th one added in 1961. The 6th engine, referred to as "the beast" because of its weight, was added in 1968. All six engines have separate personalities, of course … #6 is special because the operator must



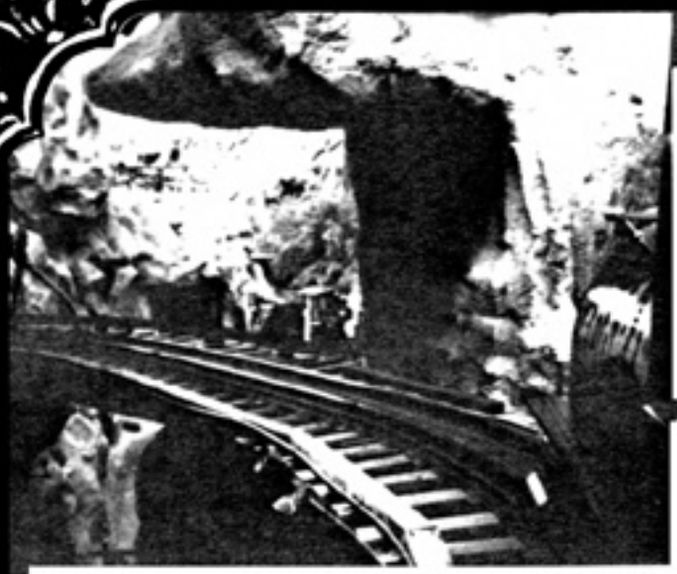
leave his seat to throw extra weight on the braking lever ... but it does stop! In later years the trains grew to 5 cars, with a 50 passenger maximum. The locomotives (ranging in weight from 1-1/2 to 2 tons)



handled the larger trains without modification. All six locomotives, designed and built by Hurlbut, have electric motors and batteries provided by General Electric, enabling them to run all day and re-charge all night. They have brakes which thrust down on

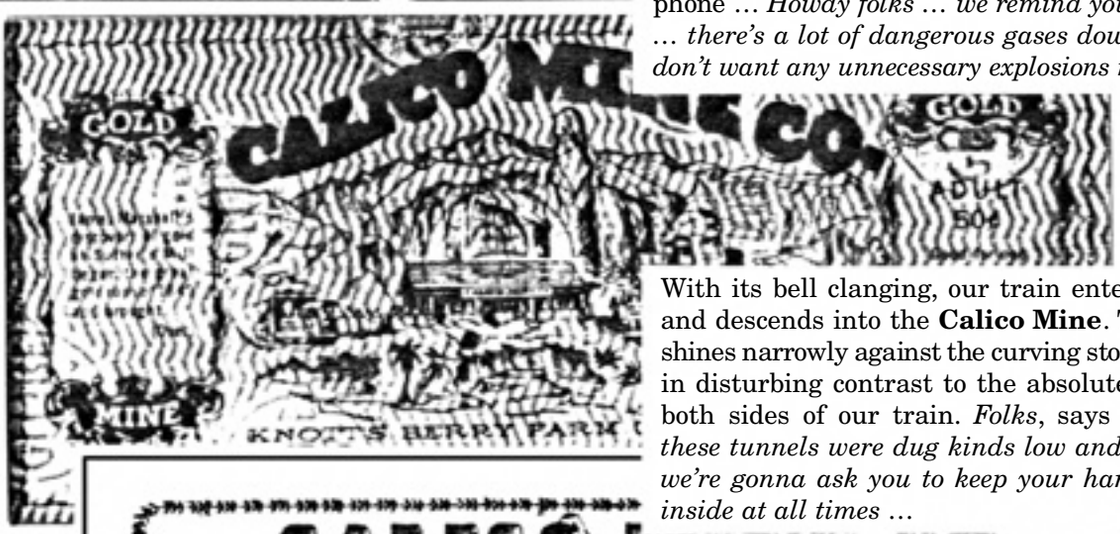


flat steel rails, positioned just inside the regular mine train rail. In addition, the ore cars have sidebrakes which extend against metal side-rails along portions of the track, where necessary.

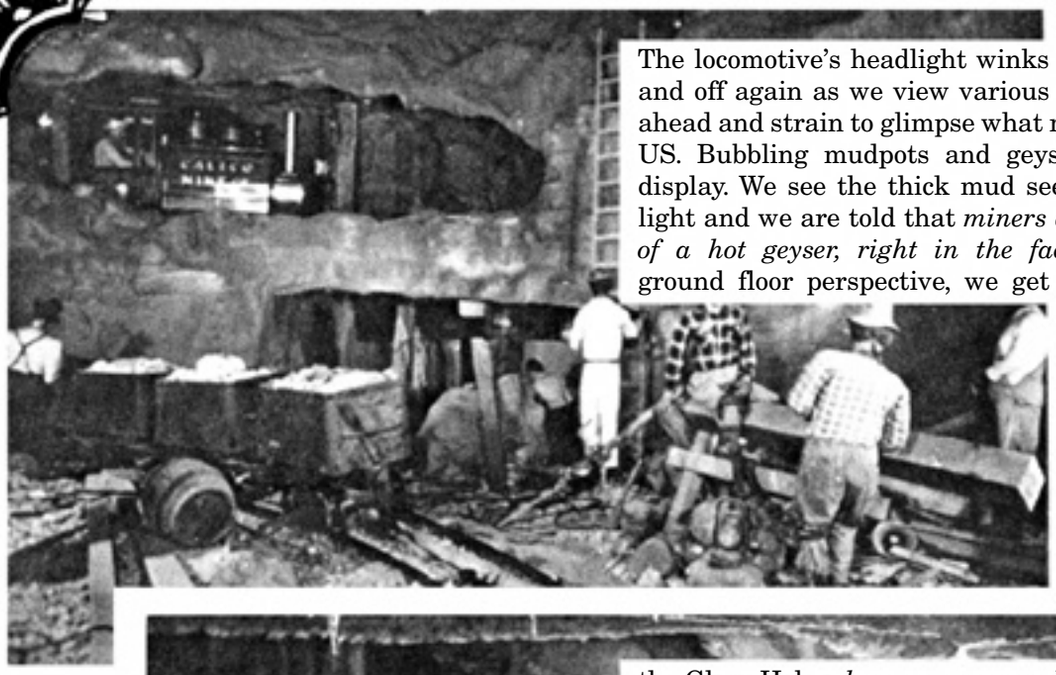


Let's take the tour through the **Calico Mine**: The walkway into the mine area passes beneath rivet-studded wooden ore cars being pulled slowly overhead by shiny, colorful mining locomotives. We walk up the incline to the loading area and feel the spray of falling water to the side of our pathway and beneath our feet. We look up to glimpse another mine train through the wooden ties of a trestle high above our heads … all this and we're not even on the ride yet!!!

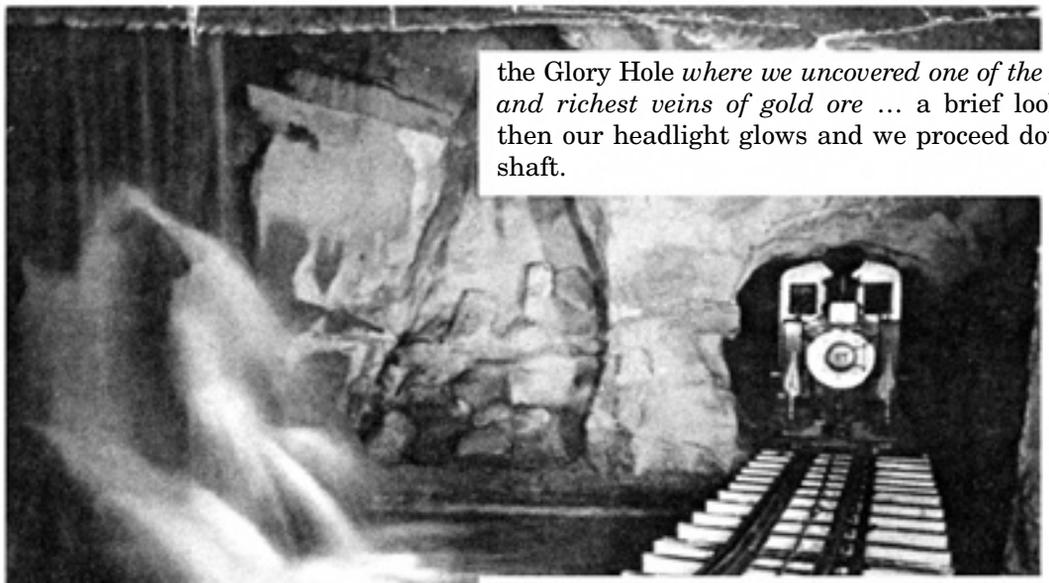
We rush for a place in the first ore car. We have a good view of the locomotive's controls … and the ominous mine shaft up ahead. Wade, our mine train engineer, grins at us as he speaks into his micro phone … *Howdy folks … we remind you not to smoke … there's a lot of dangerous gases down there … we don't want any unnecessary explosions now do we?*



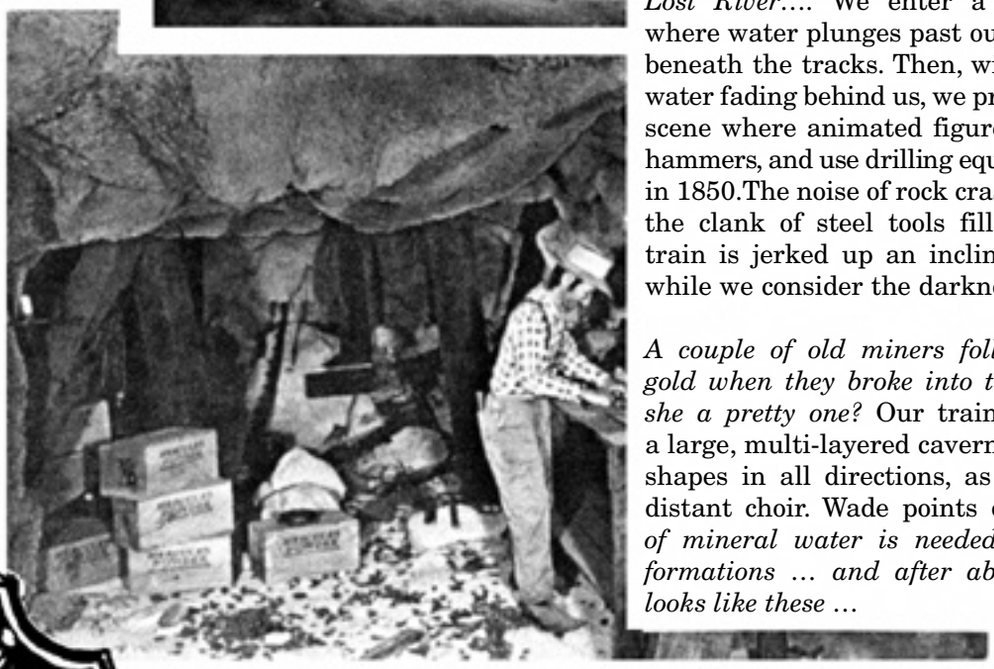
With its bell clanging, our train enters the tunnel and descends into the **Calico Mine**. The headlight shines narrowly against the curving stone wall ahead, in disturbing contrast to the absolute darkness on both sides of our train. *Folks*, says our engineer, *these tunnels were dug kinds low and narrow … so we're gonna ask you to keep your hands and arms inside at all times …*



The locomotive's headlight winks on in the tunnels and off again as we view various "scenes." We peer ahead and strain to glimpse what may be in store for US. Bubbling mudpots and geysers are the first display. We see the thick mud seething in the dim light and we are told that *miners are always afeard of a hot geyser, right in the face*. Then, from a ground floor perspective, we get our first view of

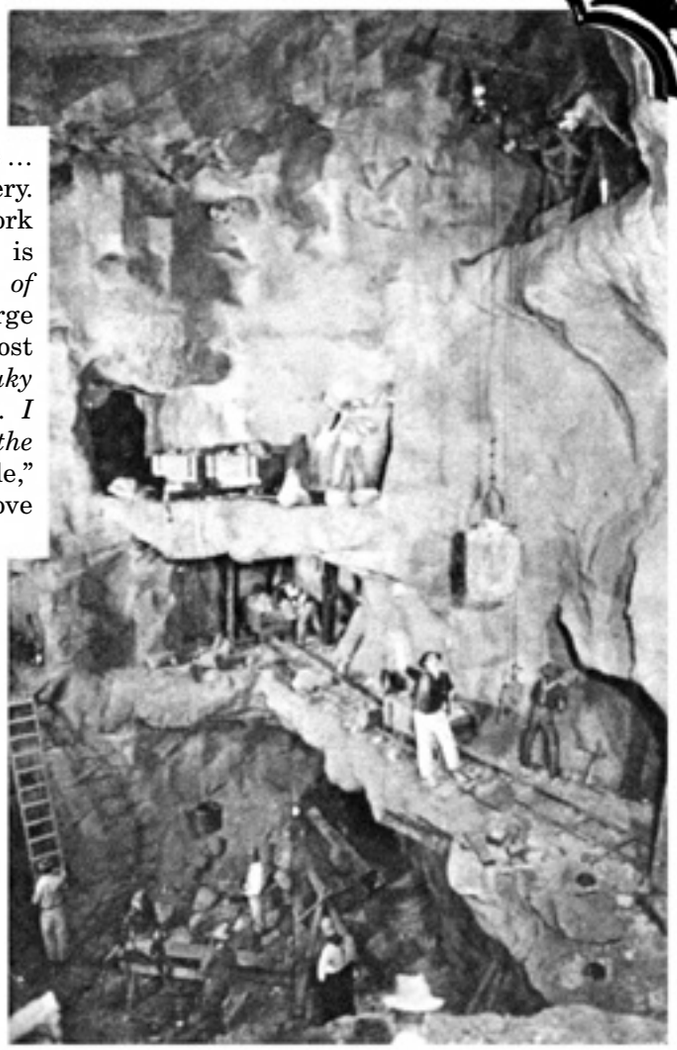


the Glory Hole *where we uncovered one of the largest and richest veins of gold ore* … a brief look only, then our headlight glows and we proceed down the shaft.



Well, old Betsy's comin' up on Underground Lake, Lost River…. We enter a cool blue-lit chamber where water plunges past our train into a dark pool beneath the tracks. Then, with sounds of cascading water fading behind us, we proceed through a mining scene where animated figures hold lanterns, swing hammers, and use drilling equipment as they did back in 1850.The noise of rock crashing down a chute and the clank of steel tools fill the tunnel. Then our train is jerked up an incline by a cog-type lift … while we consider the darkness around us.

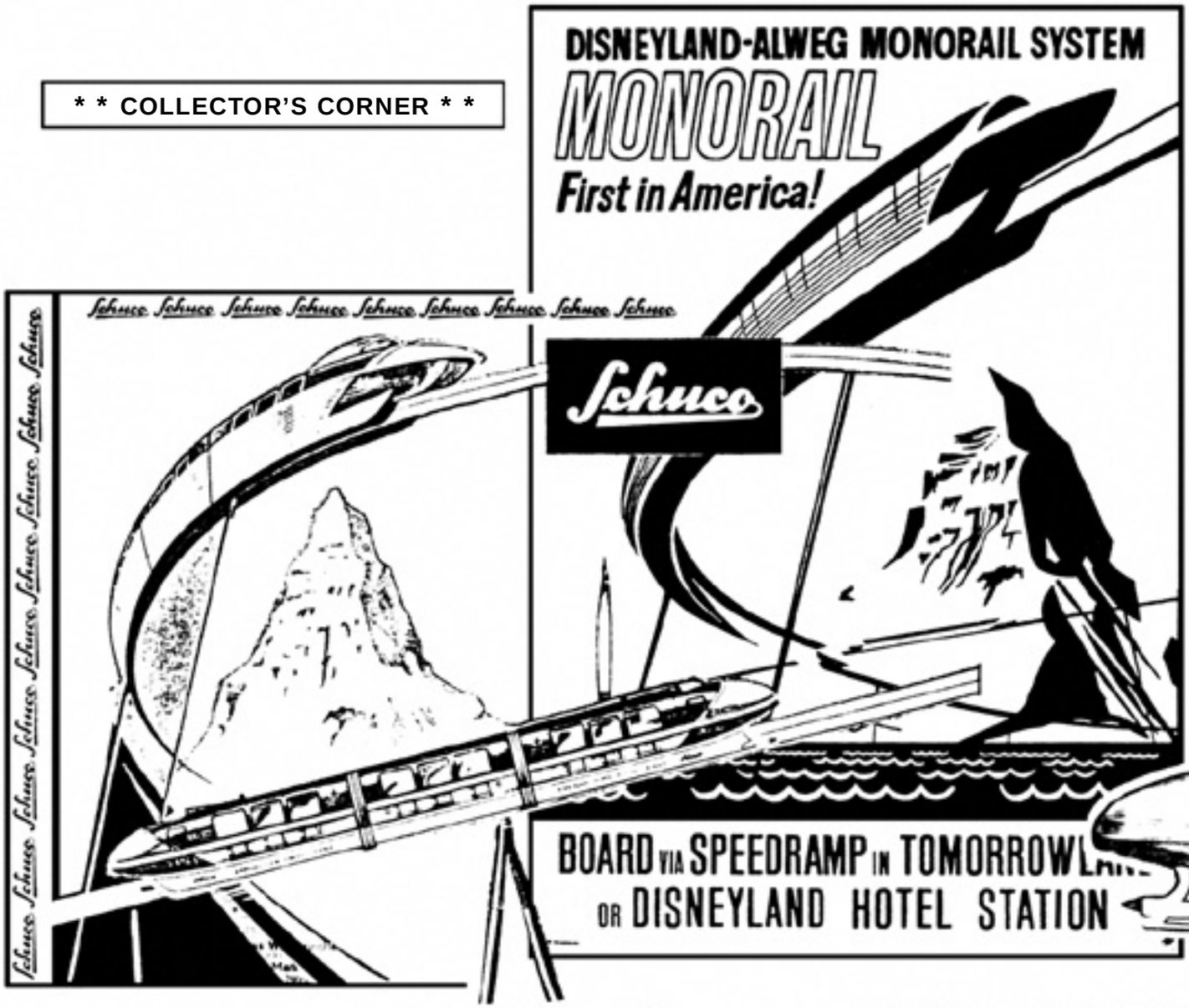
A couple of old miners followed a yaller lead of gold when they broke into this cavern … my, ain't she a pretty one? Our train pulls quietly through a large, multi-layered cavern … crowded with rocky shapes in all directions, as we hear a vague and distant choir. Wade points out that *one tiny drop of mineral water is needed to start one of these formations … and after about a million years it looks like these …*

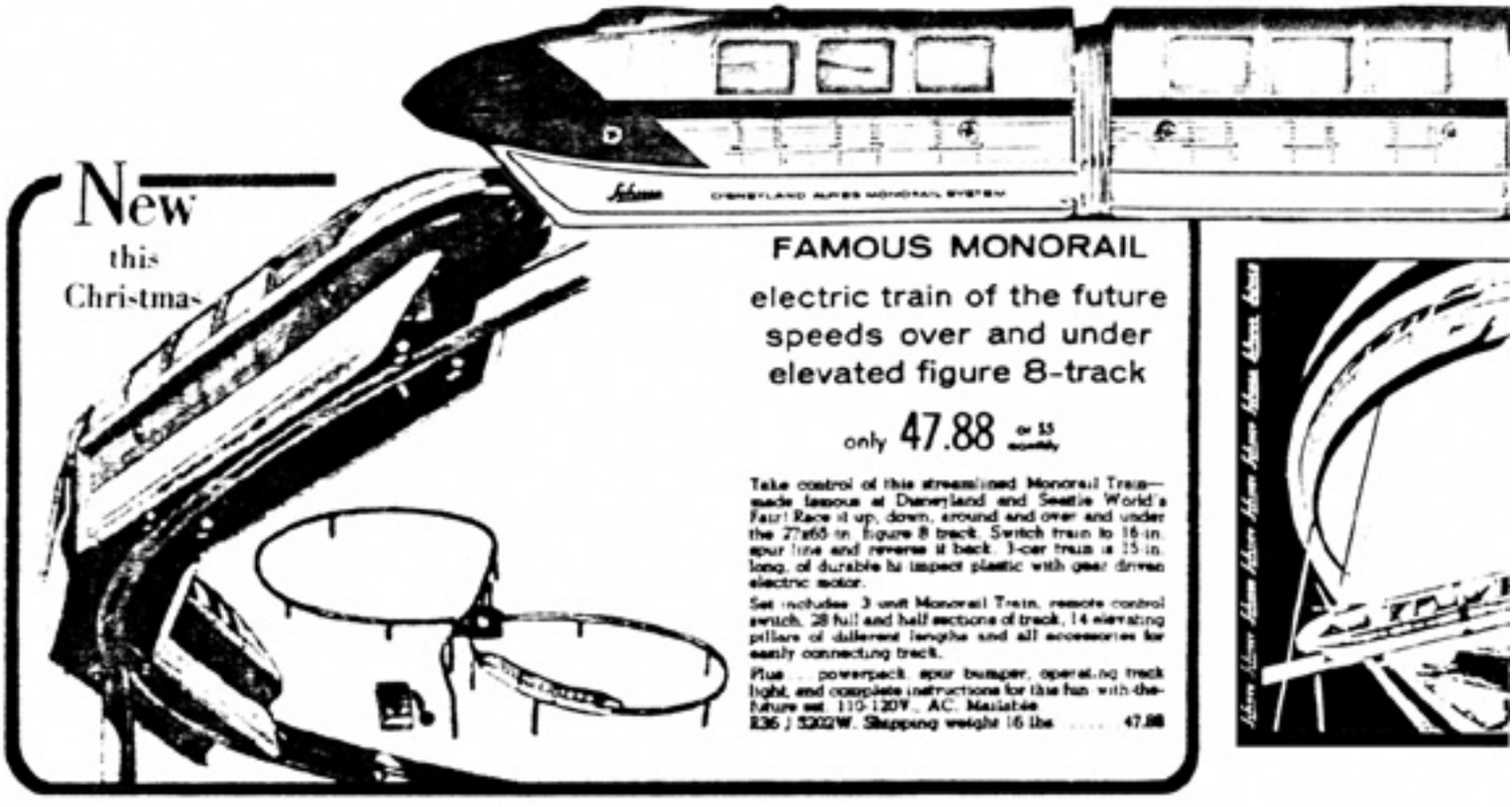


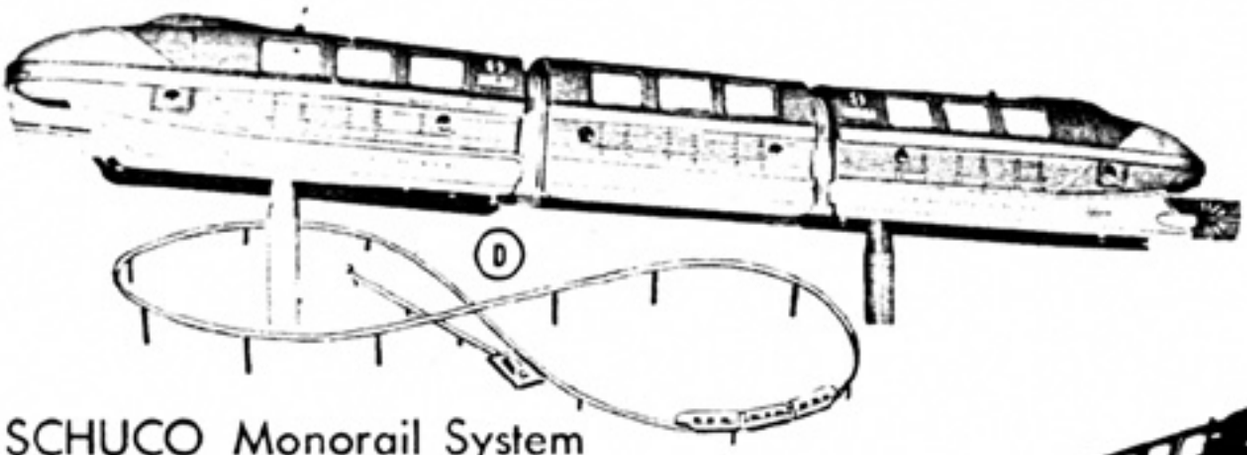
Suddenly we seem to hover above a dramatic scene … the Calico Glory Hole, from a kind of upper gallery. Animated figures, dimly lit by their lanterns, work to extract ore at various levels … the effect is very believable. *Now that's what I call a heap of diggin' folks.* Then, just as quickly, we emerge into bright sunlight for a bird's eye view of Ghost Town from an elevated timber trestle. *This shaky old thing was built in 1880,* Wade tells us. *I always breathe a little easier when I get to the other side.* We roll from behind the "pinnacle," gaze through the waterfall for a moment, then move back into the mine.

Now our train heads rapidly downhill into the dark while our guide tells of the unsafe dynamiting done by the miners. *Lay flat on your belly if they should ever blast,* he says. We hear explosions and see bright flashes of light … *those timbers up ahead … they don't look too safe to me!!!*

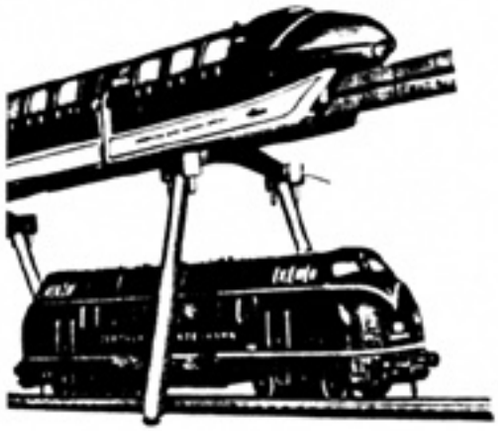
Oooooeeeeeee! We shore were lucky … well folks, we've come to the end of your tour. Enjoy the rest of your day at Knott's Berry Farm … thanks for ridin'…


DISNEYLAND-ALWEG MONORAIL SYSTEM
MONORAIL
First in America!
Schuco
BOARD VIA SPEEDRAMP IN TOMORROWL
OR DISNEYLAND HOTEL STATION

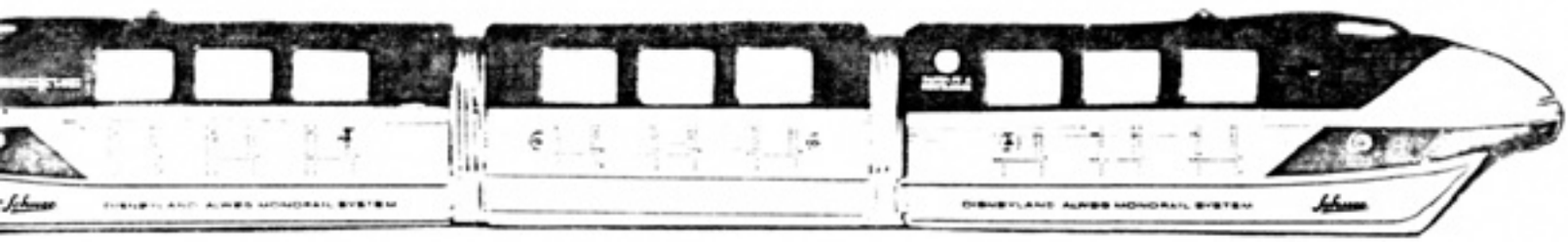

New
this
Christmas
FAMOUS MONORAIL
electric train of the future
speeds over and under
elevated figure 8-track
only 47.88
Take control of this streamlined Monorail Train—
made famous at Disneyland and Seattle World's
Fair! Race it up, down, around and over and under
the 27x65 in. figure 8 track. Switch train to 16 in.
spur line and reverse it back. 3-car train is 15 in.
long, of durable hi impact plastic with gear driven
electric motor.
Set includes 3 unit Monorail Train, remote control
switch, 28 full and half sections of track, 14 elevating
pillars of different lengths and all accessories for
easily connecting track.
Plus ... powerpack, spur bumper, operating track
light, and complete instructions for this fun with-the-
future set. 110-120V., AC. Available
836 / 5202W. Shipping weight 16 lbs. 47.88

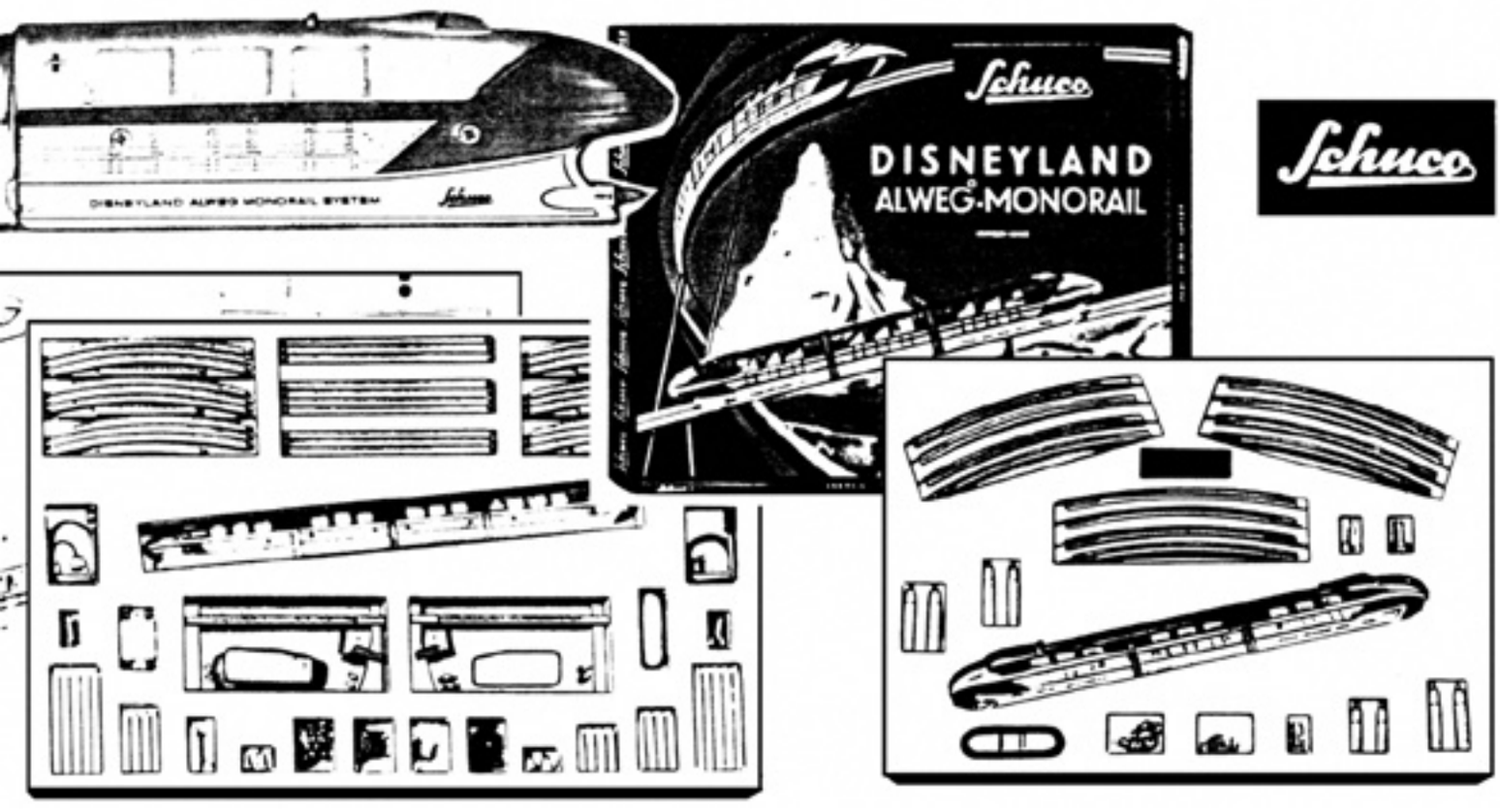


SCHUCO Monorail System



D 818-302 SCHUCO DISNEYLAND MONORAIL (Import).....39.95
A beautifully made, fully operating Monorail system by Schuco patterned after the famous prototype at Disneyland. Track sections can be easily put together in a variety of three-dimensional patterns to allow the 3 unit Disneyland Express to streak up, down, and around, always holding the rails, while head and tail lights warn of its approach. Complete, including 17 curve, 2 half curve, 8 straight track sections, electric switch, operating lighted stop signal, track support posts, wires, instructions, etc., less power pack (see below). Colorful 14½" train in plastic has detachable cars with windows. Ship. wt. 6 lbs.
818-319 POWER PACK FOR ABOVE.....12.00
10 Watts, ½ amp. D. C. output, for 110 volt A.C. household current. Ship. wt. 2 lbs.





WALT DISNEY'S FRONTIERLAND LOGS

Make playing Alamo even more fun for Western fans

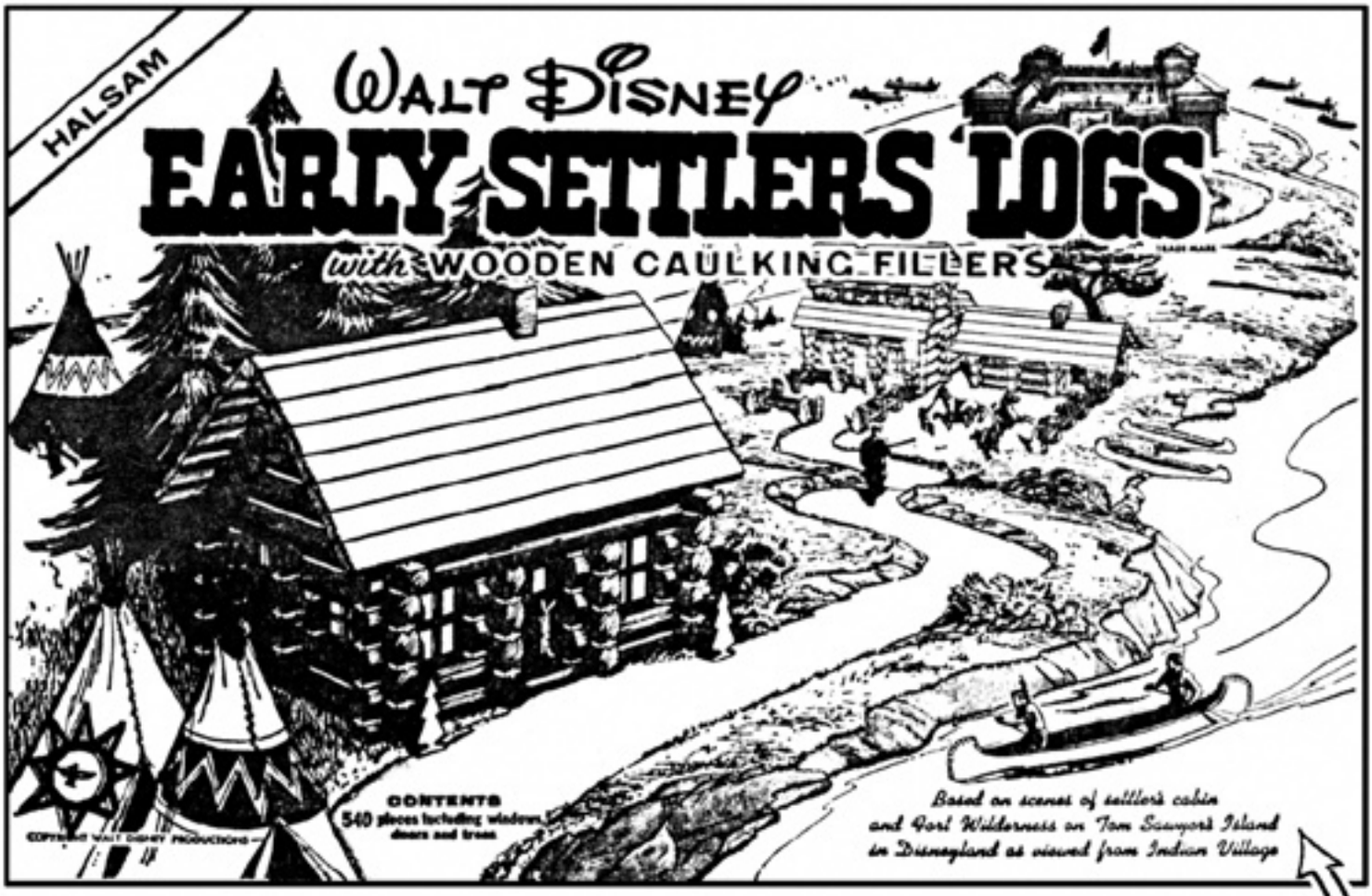
Build a trading post, fort or cabin, make it the center of action for your Davy Crockett toys. See the adventurous Olde West of Davy Crockett, Kit Carson and Daniel Boone spring to life! Authentic, pioneer-style interlocking logs fit together easily, accurately. ¾ inch thick, made from first quality wood. Realistic natural color stains. Smoothed and waxed to splinter-free texture. No tools or glue needed for construction—all pieces and sets interchangeable. Sets include chimneys, roof planking, split logs for a variety of buildings. Cabin-shaped storage box.

49 H 2211—72-pc. Set. Shpg. wt. 1 lb. 3 oz. ... 98c
49 H 2240—102-pc. Set. Shpg. wt. 2 lbs. ... $1.69
49 H 2280—211-pc. Set. Shpg. wt. 3 lbs. 11 oz. 3.69

NOTE: Larger models built with bigger sets.

SEARS, ROEBUCK AND CO., CHICAGO 7, ILLINOIS

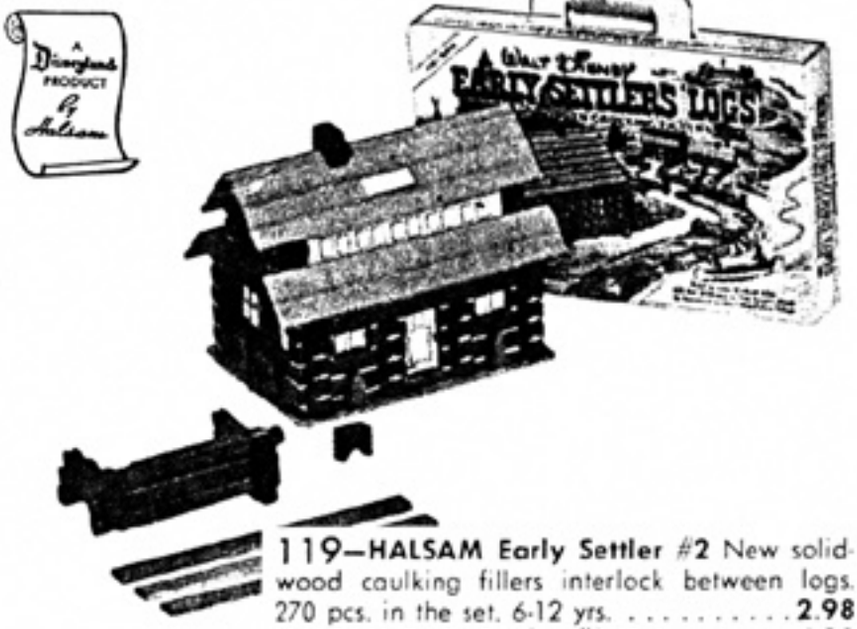
A—HALSAM WALT DISNEY FRONTIERLAND LOGS. 211 interlocking wood pieces (logs, roofs, etc.) in a 12¼" Disney-designed cabin box. Set includes "How To Build" book for constructing Kit Carson's cabin, Daniel Boone's trading post, etc. **$3.98**. (Other sets, $1.98 and $1.25.)


HALSAM
WALT DISNEY
EARLY SETTLERS LOGS
with WOODEN CAULKING FILLERS
CONTENTS
540 pieces including windows, doors and trees
Based on scenes of settler's cabin and Fort Wilderness on Tom Sawyer's Island in Disneyland as viewed from Indian Village

Based on scenes of settler's cabin and Fort Wilderness on Tom Sawyer's Island in Disneyland as viewed from Indian Village

WALT DISNEY EARLY SETTLERS LOGS BY HALSAM

540 pieces in all! Including solid wood caulking fillers, doors, windows. Lets child create authentic frontier buildings. Most realistic. 21/3 **$4.98**



119—**HALSAM Early Settler #2** New solid-wood caulking fillers interlock between logs. 270 pcs. in the set. 6-12 yrs. **2.98**

HALSAM Early Settler #3 (540 pcs.) **4.98**

MAIN STREET MAIL BOX

Quotes from our readers

"We collect Disneyana, including Disneyland and Disney World items. We have heard that 'YOUR NEWSLETTER' is a must for Disneyana collectors." - R. & V.M.

"Would it be possible to send a sample of your newsletter? I am an avid Disneyana collector and fan, and have been to Disneyland over 200 times, and can't get enough information and material on the subject of Disneyana." - B.A.

"Hello! As an amusement park fan I'm very pleased to learn that a collector's fanzine like The 'E' Ticket exists…. I've enclosed stamps for Issue #4." - S.A.

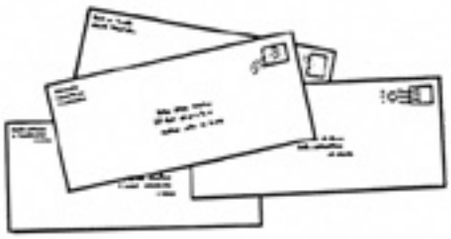
"No complaints. Would like to see figures on Disneyland, how many people ride each ride each day, or how many hot dogs get sold." - S. & G.S.

"More on Walt Disney World." - J.C.

"Am mostly interested in history and management of theme parks." - B.W.

"It's nice to get an adult perspective on the parks I grew up with as a kid. Particularly enjoy articles and photos, like Skull Rock, about rides and attractions no longer in existence." - P.L.

"No complaints whatsoever. I would like to see an article on Walt's apartment above the Fire House on Main Street, if that's possible." - G.S.



"Loved my first issue of The 'E' Ticket. Wish we could get back issues. I enjoy behind the scenes info on Disneyland." - G.H.

"I have always loved Disneyland and Knott's Berry Farm." - R.Y.

"Every issue is a gem unto itself. We only wish the Xeroxing could be clearer (doesn't everybody!). We love The 'E' Ticket!" - L. & B.C.

"I'm always ready to hear more about Disney." - S.R.

"GREAT MAGAZINE! Any chance of getting back issues? I collect Disneyland items! Keep up the good work.... Please do a story on the Monorail!" - D.K.

"You're doing a great job. Your articles bring back a lot of good memories." - S.C.

"I enjoy the Disneyland historical articles, especially when they're about rides which are no longer in the park, such as the Flying Saucers or the Viewliner (what happens to the rides when they're disassembled, by the way?). The article on the Viewliner assembled more information than was imaginable." - L.S.

"I'd like to see stories on more than one attraction (#4 covered only Skull Rock). How about (also) an update on coming attractions (we'd like to look forward as well as back … at least a glimpse)." - J.S.

"Just keep The 'E' Ticket coming. Do you offer photocopies of past issues?" - H.S.

"Another 'winner!' Great photos, chock full of info. What work you put into it. Layout's excellent! Brought back memories. Beautifully balanced issue! The 'E' Ticket reflects directly my summer childhood vacation memories." - M.C.

"I found a great P.O.P. advertisement in a microfilm newspaper from 1961. I'll try to get it out to you soon." - D.M.

"Would like to see design layouts of Fantasyland dark rides." - S.A.

"More about the rides that no longer exist—Monsanto House, etc." - M.W.

"I'm just interested in history of Disneyland—but enjoy other theme park stuff. I'd like to see stories on the early restaurants. Also would like to see a 'collectors profile' or something of that nature." - P.M.J.

"I would like to see articles about Disney movie memorabilia collecting." - B.M.

"More on other discontinued Disneyland attractions, park souvenirs (I'd like to know how long my Disneyland Railroad oil can was available)." - T.T.

"How about attractions that were promised but never happened, such as Edison Square, Liberty Street, etc." - R.O.

"An article on books on Disneyland, like 'Disneyland—Inside Story' or 'Walt Disney's America.' I have a small collection of books and could help." - D. & B.D.

"How about pictures of attraction posters and article? 20,000 Leagues Exhibit, Art of Animation, other cool/neat stories." - S.B.

"You folks are doing a great job, and The 'E' Ticket is our favorite magazine." - R. & I.M.

"I'd love to see an illustrated article on the old Golden Horseshoe Revues. Perhaps a showcase of posters that were displayed at the front of Disneyland. I'd love to see some information on parks with cartoon/comic themes I've only heard about, like a Li'l Abner park back East, a Terrytoon park (New Rochelle?), Jellystone, etc. Information on attractions no longer in operation." - J.K.

"Issue #4 is definitely the best issue yet. It took me back to many fond memories." - B.M.

"I think you guys are doing a great job. As another local boy growing up in the '50s and '60s, it's providing wonderful memories. Issue #4 is the first I've seen. I'm anxious to see earlier ones." - T.M.

"How about an article on attraction posters?" - S.B.

MAIN STREET MAIL BOX

"I don't have many of the souvenirs you discuss … but I have the next best thing: four issues of The 'E' Ticket! Glad this issue came out when it did. I was getting anxiety attacks the past month waiting! Honest!" - M.C.

"Thank you for taking time out to send us the issue … of course it's as great as the other issues. Keep up the good work." - R. & I.M.

"I really enjoyed your efforts. I am enclosing stamps for the next issue. I collect Disneyland paper items, mostly the giveaways, and would be interested in doing something on them (especially the front gate giveaways) if you are interested. Thanks for your very interesting magazine. Good luck." - M.G.

"It's all great and informative—well researched!" - D.M.

"Appreciate all your work that goes into The 'E' Ticket. Hope the support of others keeps you going on with it. Thanks." - M.H.

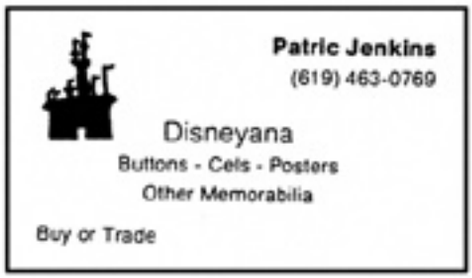
"More old Disneyland discontinued attractions: Indian Village, Flying Saucers." - G.T.

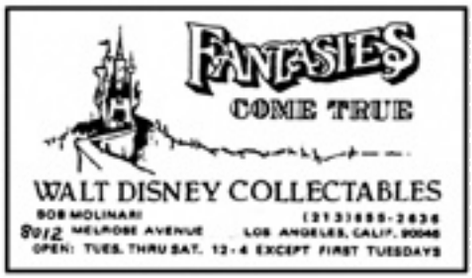
"You guys know I love what you're doing (and please don't use this quote)." - D.M.

"Issue #4 was very good. Especially interested in Disneyland and especially interested in attractions and places that are no longer there." - B.S.

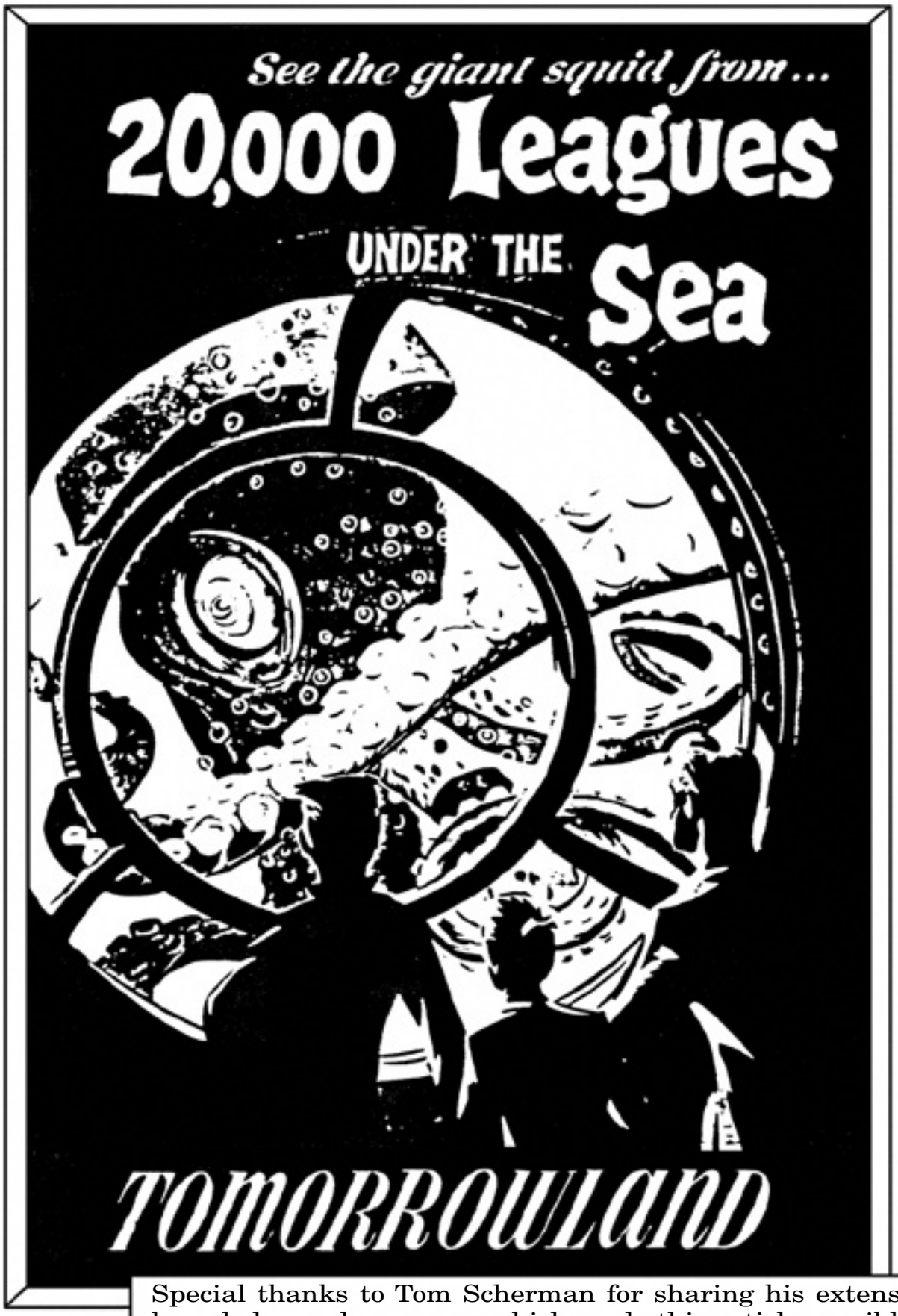
"I would like to see some descriptive captions on a few of the Pacific Ocean Park/Disneyland rides for memories for some, and a memory for those 2nd generation amusement parkers." - M.P.

"I think your newsletter is fantastic!! I realize your main purpose is exposing the history and memories of the parks, but I'd really like to see a section on future and present happenings with the parks. Also, please, more on Knott's Berry Farm's Log Ride. I've always loved theme parks … your newsletter is a welcomed addition to my collection." - L.C.





DISNEYLAND'S 20,000 LEAGUES EXHIBIT



by Jack Janzen

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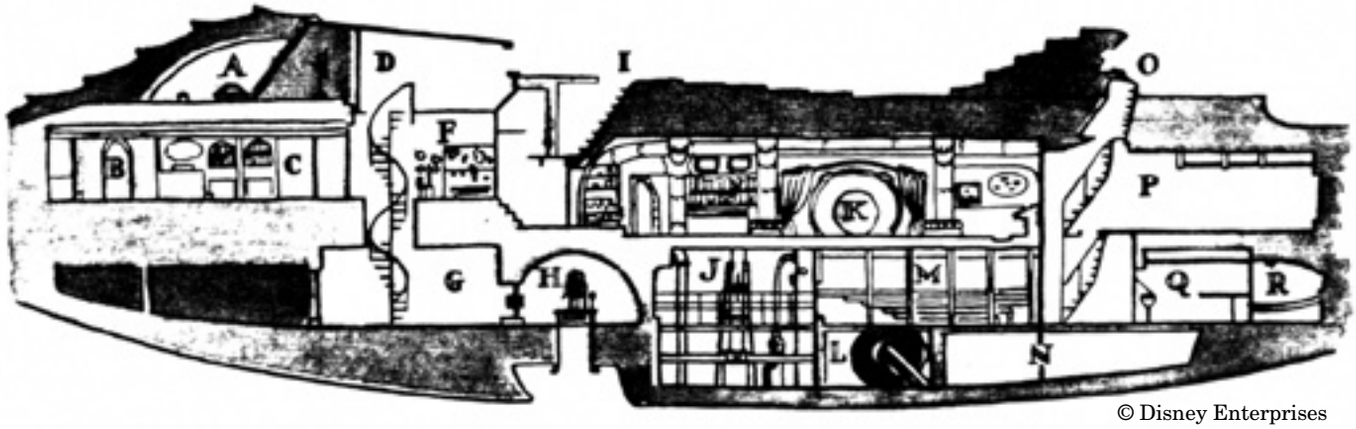
Special thanks to Tom Scherman for sharing his extensive knowledge and resources which made this article possible.

Tomorrowland circa 1955

Scott moved about Tomorrowland, like a futuristic automaton efficiently performing his early morning routine. After punching in and getting into uniform, he picked up the cash at the Cash Control Office and his keys at the Operations Office. The back way into Tomorrowland led him past the **TWA Rocket** and the WenMac Hobbyland Flight Circle, to the **Autopia** car displayed on its own revolving turntable. He removed and folded the car cover and headed for the entrance of the **20,000 Leagues Under the Sea Exhibit**. Once inside, he stored the cover in the lobby and locked the money in the cash drawer. He then moved through the exhibit, turning on light switches, checking the special effects air compressor, turning on the car turntable, as well as the exhaust fans.



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Elevation plan of the Nautilus

A: Forward Hatch
B. Arronax's Cabin
C: Nemo's Cabin
D: Wheel House
E: Forward Ballast
F: Chart Room
G: Outfitting Room
H: Diving Chamber
I: Main Hatch
J: Pump Room
K: Salon
L: Power Supply
M: Passageway
N: After Ballast
O: After Hatch
P: Arsenal
Q: Galley
R: Chain Locker

Back out into the morning sun, he passed the World Clock to raise the American Flag at the entrance to Tomorrowland. He paused for a moment to watch the painters loading drop clothes on a cart after a night of painting park benches in the Main Street Plaza. He waved at his friend Betty whom he spotted through the window of the **Monsanto House of the Future**, and then moved quickly through the **Circarama** and **Space Station X-1** exhibits, turning on lights and checking for any trash left by the evening crowd. Back at the **20,000 Leagues Exhibit**, he opened the cash drawer, filled out his daily report sheet, and opened the doors … ready for the public.

Allen had struck a deal with his parents in the car on the way to Disneyland. He'd have surely died had he been required to stay with them the hour they planned to "poke around" the shops on Main Street. As he made the sweeping right turn into Tomorrowland, he thought about the new **Submarine Voyage**, **Monorail**, and **Matterhorn Bobsled** rides which opened that June to start the 1959 summer season. These would have to wait. The first ticket he would use would be an "A" coupon. He had to see the **20,000 Leagues Under the Sea Exhibit**. This

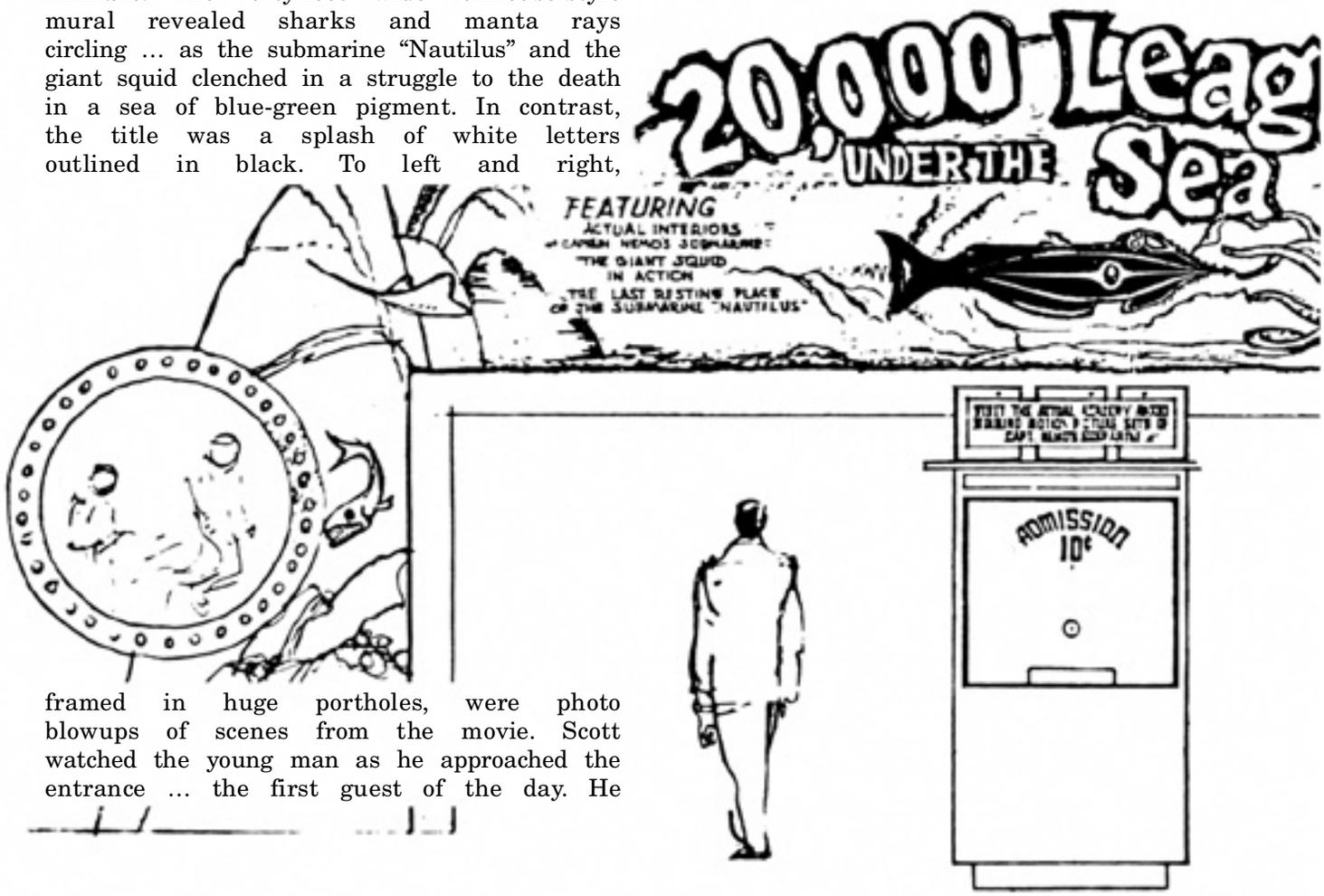
attraction contained sets from his favorite movie released for the 1954 Christmas season, starring Kirk Douglas, James Mason, Paul Lukas and Peter Lorre. Allen had been ecstatic when his movie got Academy Awards for art direction and special effects that year.

Now here he was ... staring at the gaudily painted exterior facade suspended above the entrance of Disneyland's **20,000 Leagues Exhibit**. The forty-foot wide funhouse-style mural revealed sharks and manta rays circling ... as the submarine "Nautilus" and the giant squid clenched in a struggle to the death in a sea of blue-green pigment. In contrast, the title was a splash of white letters outlined in black. To left and right, framed in huge portholes, were photo blowups of scenes from the movie. Scott watched the young man as he approached the entrance ... the first guest of the day. He started to say, "One 'A' ticket please," but went directly to, "Thank you," since Allen was already inside.

* * * * * * * *

There's no reason to let Allen have all the fun. Let's follow him in and see what Mr. Disney has for us to see....

Once inside, we follow a counter-clockwise path from area to area, viewing the movie sets, displays and models. The unfinished edges of the Nautilus interior sets have been trimmed with pipes, steel members, and lots of rivets to ease the transition between elaborate sets and nondescript hallways. The song *Whale of a Tale* greets us as we move to an impressive first scene ... a view of the final resting place of the Nautilus. We move closer to the display window, and realize we are looking out through the stern window of a sunken treasure galleon. Chests filled with forgotten treasures have spilled out of the ship to mix with the sand of the ocean floor. Our eyes are drawn deeper into the diorama to focus on the actual upper deck of Nemo's submarine Nautilus.

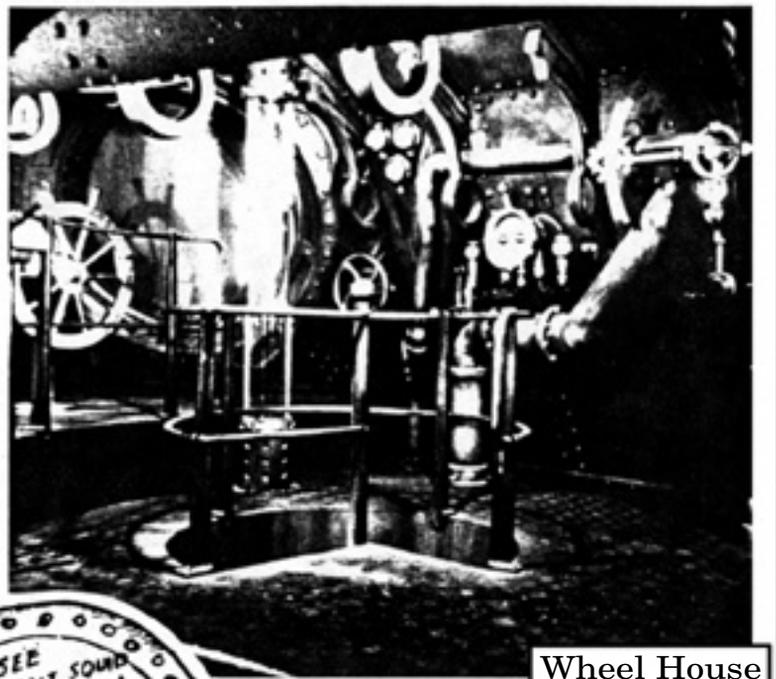


The ocean floor has apparently engulfed the main hull leaving only this portion of the ship visible. The shimmering blue-green light, rocky ocean floor and painted backdrop of coral and shell create an eerie setting for this somber scene.

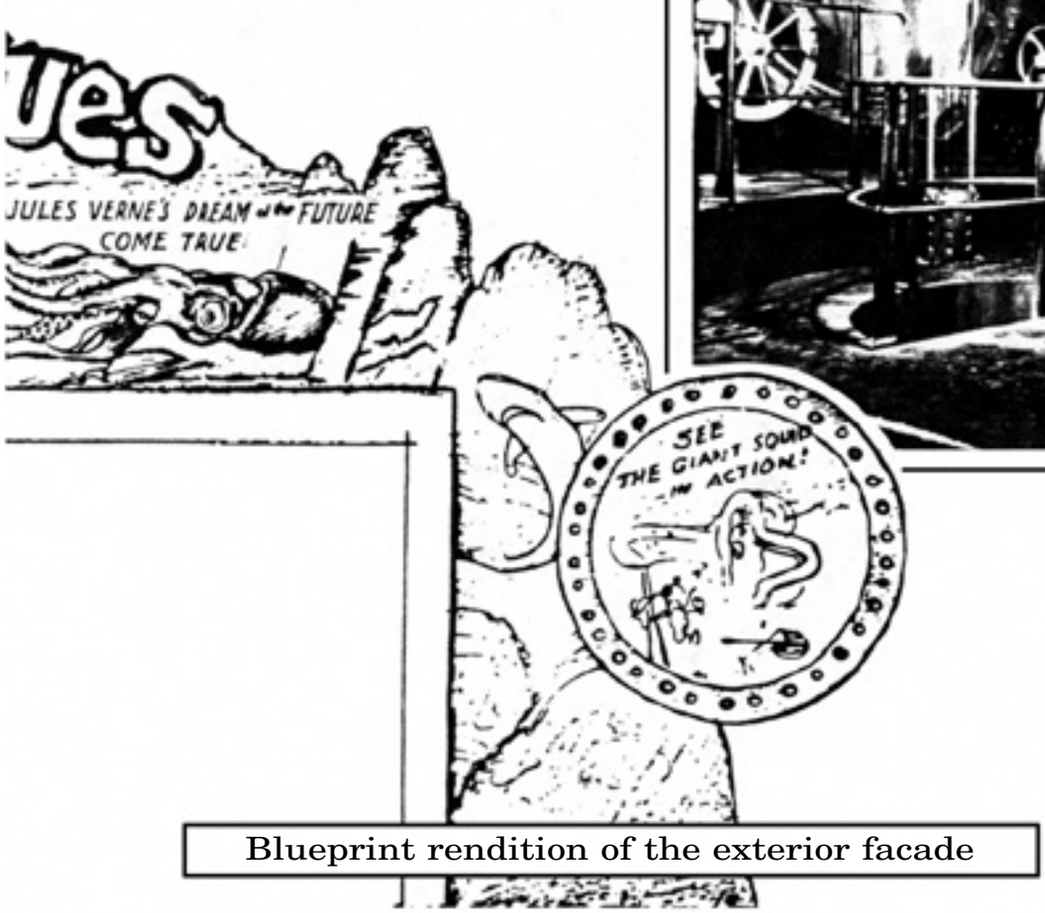
As we turn from the window, we see a model of the side-wheeler Golden Arrow, which was rammed by Nemo's submarine in the film's dramatic opening scene. The damage caused by the special effects explosion and fire was expertly repaired before this beautiful twelve-foot long model was put on display. *Welcome aboard the submarine Nautilus,* booms the recorded narration by Thurl Ravenscroft (familiar voice of Tony the Tiger). *You will see the Academy Award winning motion picture sets actually used in filming Walt Disney's 20,000 Leagues Under The Sea.*

From the Golden Arrow we move to the first of the full-sized interior sets designed by Disney artist Harper Goff. *In this passageway is the wheel house, where the submarine was steered by looking through the viewing ports at each side of the wheel.* We look past the pipe railing onto the raised deck. Amber lights emphasize shiny brass gauges in contrast to bulkheads of rusty brown. The function of some of the equipment is obvious ... the steering wheel ... and the instrument that looks like a scale must indicate the angle of descent or ascent of the sub. Other knobs, levers and wheels are perhaps tied to the operation of the unique ballast tubes evident throughout the Nautilus. In addition to acting as holding areas for sea water ballast, these massive riveted pipes form a structural skeleton for the ship. In some rooms, the great arching forms make us feel we have joined Pinocchio in the belly of Monstro the Whale.

We move through the hallway up a gradually sloping ramp. *Next is the chart room where Captain Nemo plotted the course (of the Nautilus)....* One of the strongest visual elements of this room is the spiral staircase.



Wheel House



Blueprint rendition of the exterior facade

Wheel House

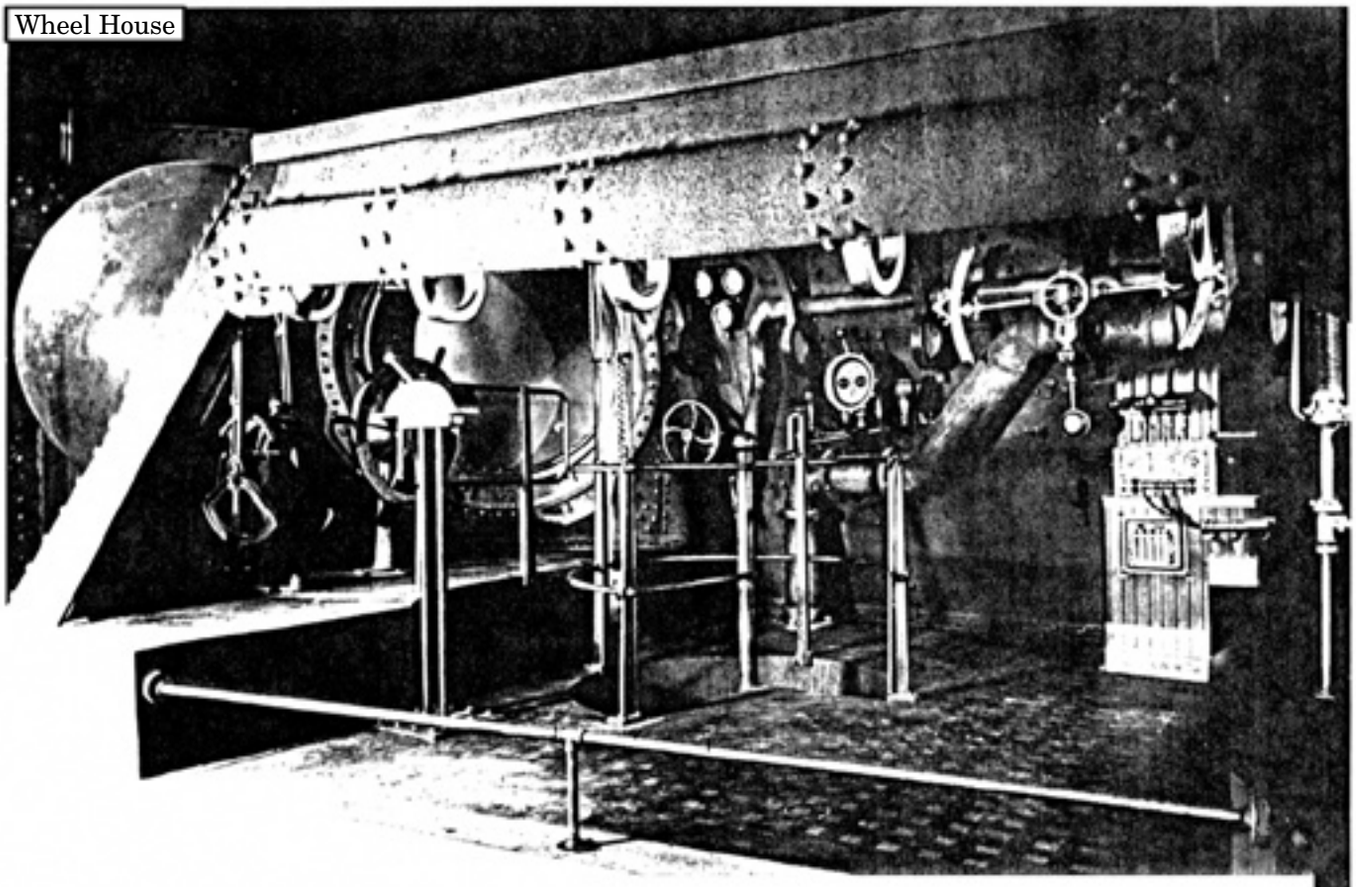
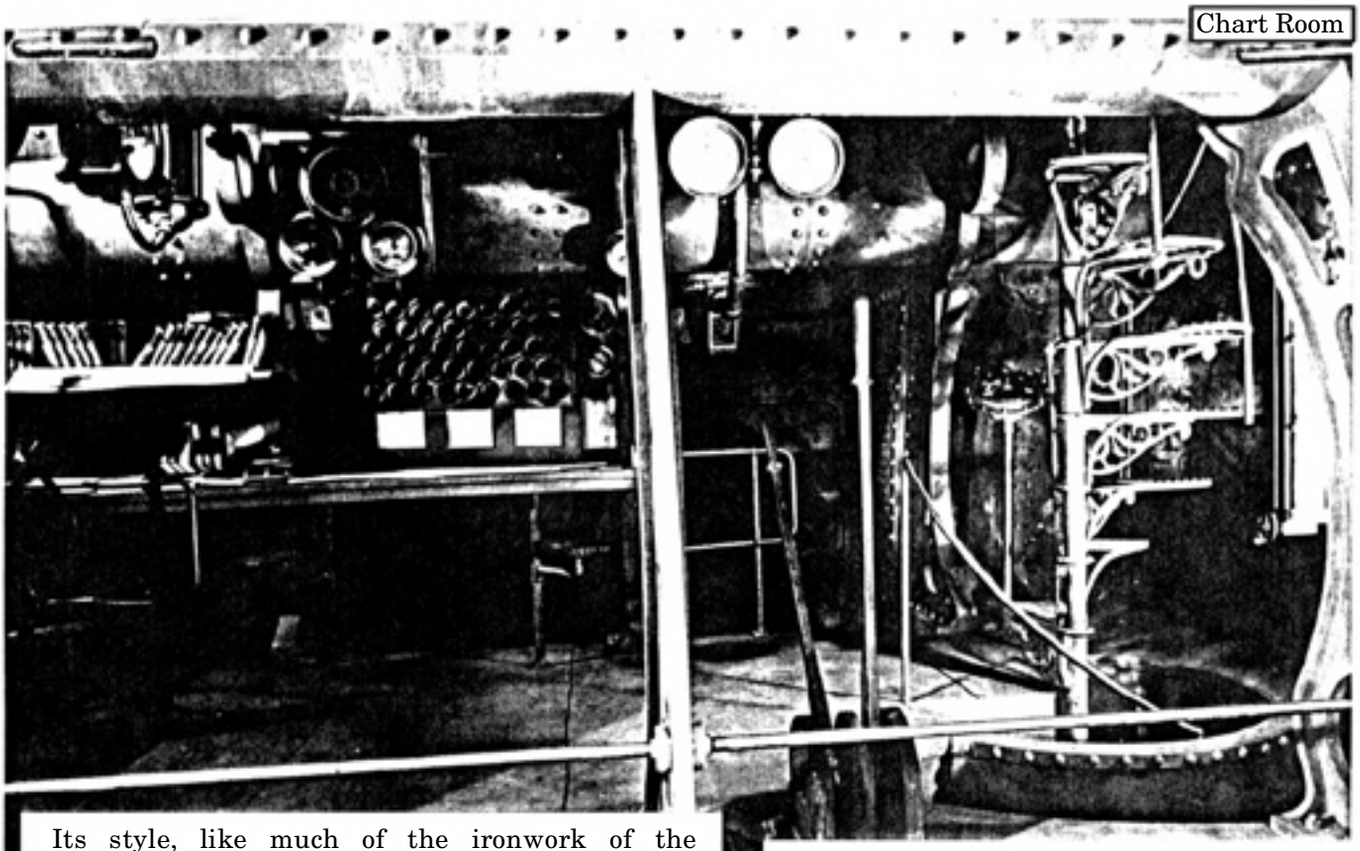


Chart Room

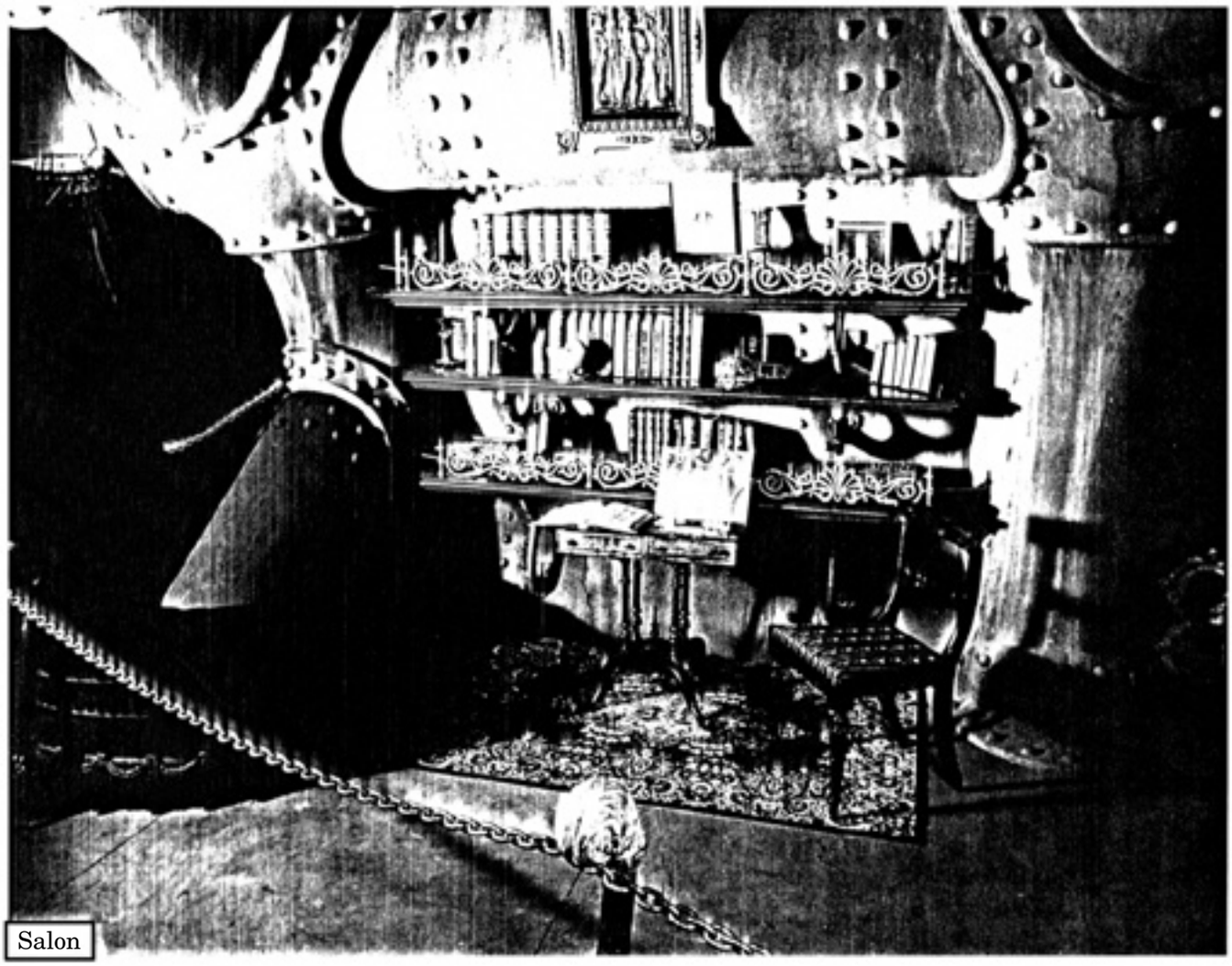


Its style, like much of the ironwork of the Nautilus, is Victorian ... ornate, but without the frivolous ornamentation that Harper Goff dubbed "sewing machine Gothic." Cubby holes contain rolled charts ... shelves are cluttered with books and navigation instruments. Blue light illuminates the interior and reflects from a movie still of Captain Nemo's cabin, as seen in the motion picture. Standing here, it is easy for us to visualize one of the great action moments in the film, when a tentacle of the giant squid violated the ship's interior as it groped for a victim within this room.

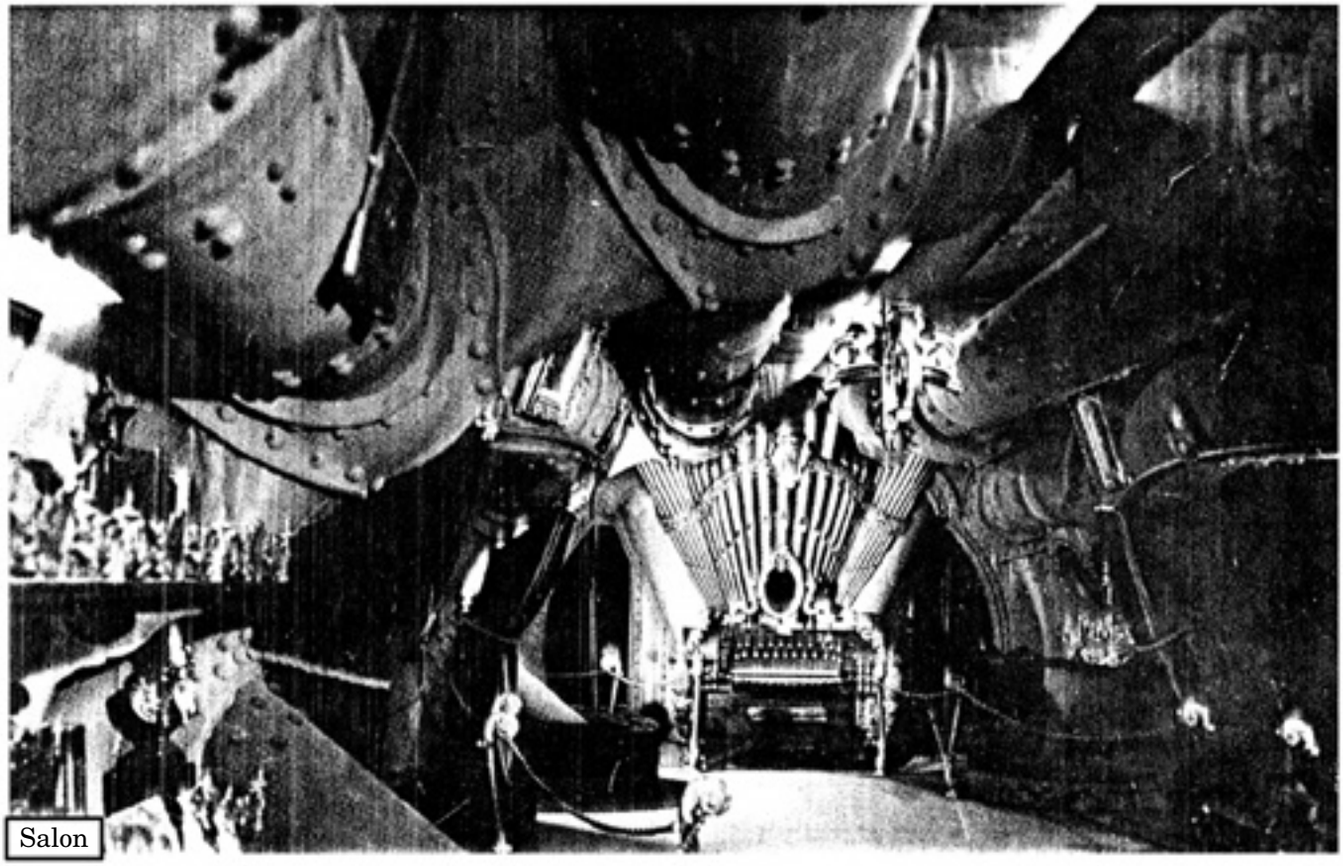
We now enter a corridor that is itself a movie set with ballast tubes running up the wall and curving overhead. Though atmospheric, the passageway seems spacious for a submarine. This is due to the fact that the hall was widened from three feet to five feet to conform to fire regulations. The narration continues ... and the stateroom where Professor Aronnax wrote his memoirs. Through a coffin shaped door we see cramped quarters furnished with a bunk, chairs and a writing desk where the Professor's journal still rests.

From here you may enter the salon ... We follow the dimly lit corridor to the left and ... WOW!! What a room! We walk past a Pompeiian fountain, barely recognizing it from the MGM blockbuster *Quo Vadis*. We pause to fully absorb the surroundings; the plush red velvet seating, Nemo's exotic marine life specimen jars, gilded cases of treasures from around the world. All these amazing artifacts

Salon



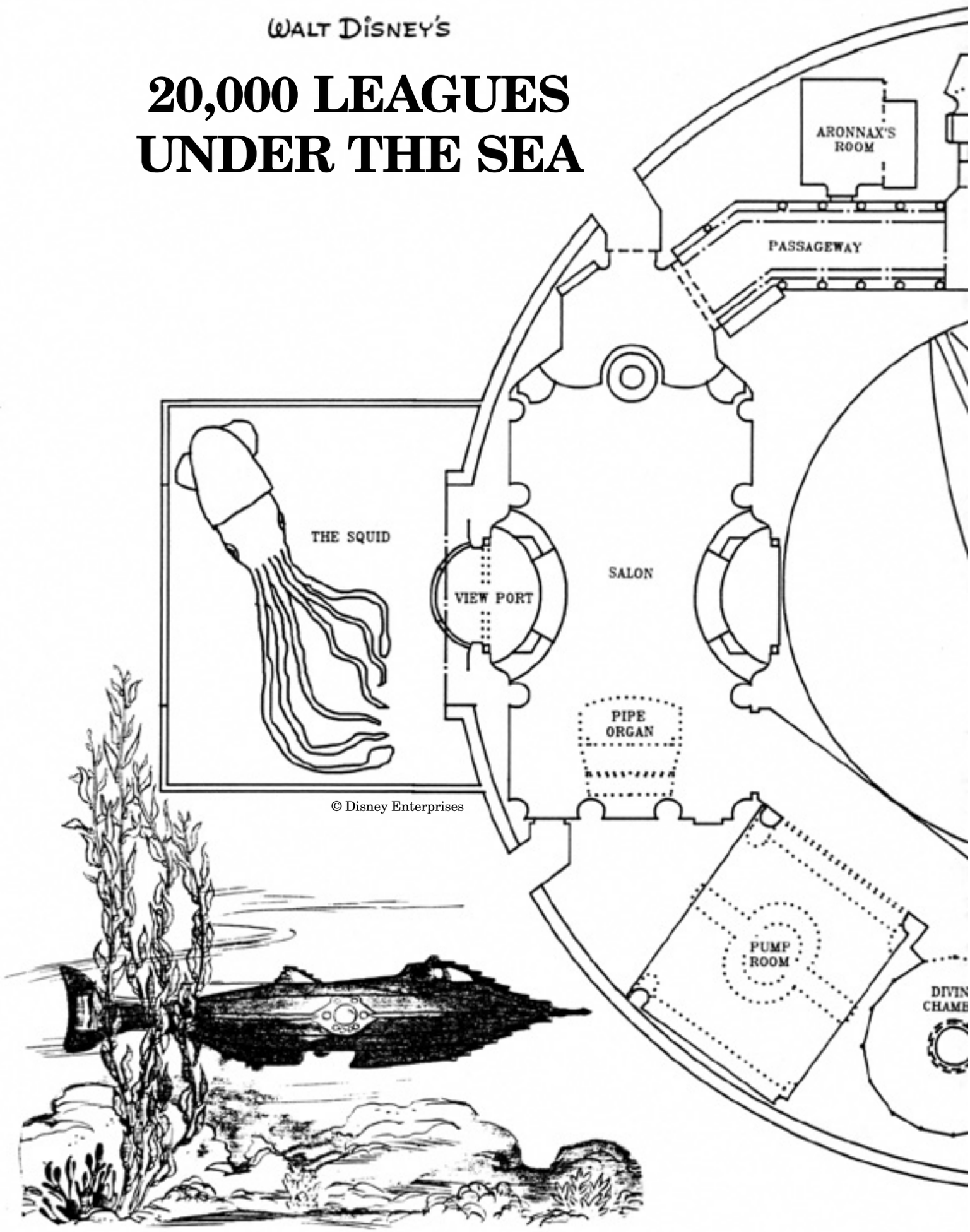
Salon



Salon

WALT DISNEY'S

20,000 LEAGUES UNDER THE SEA



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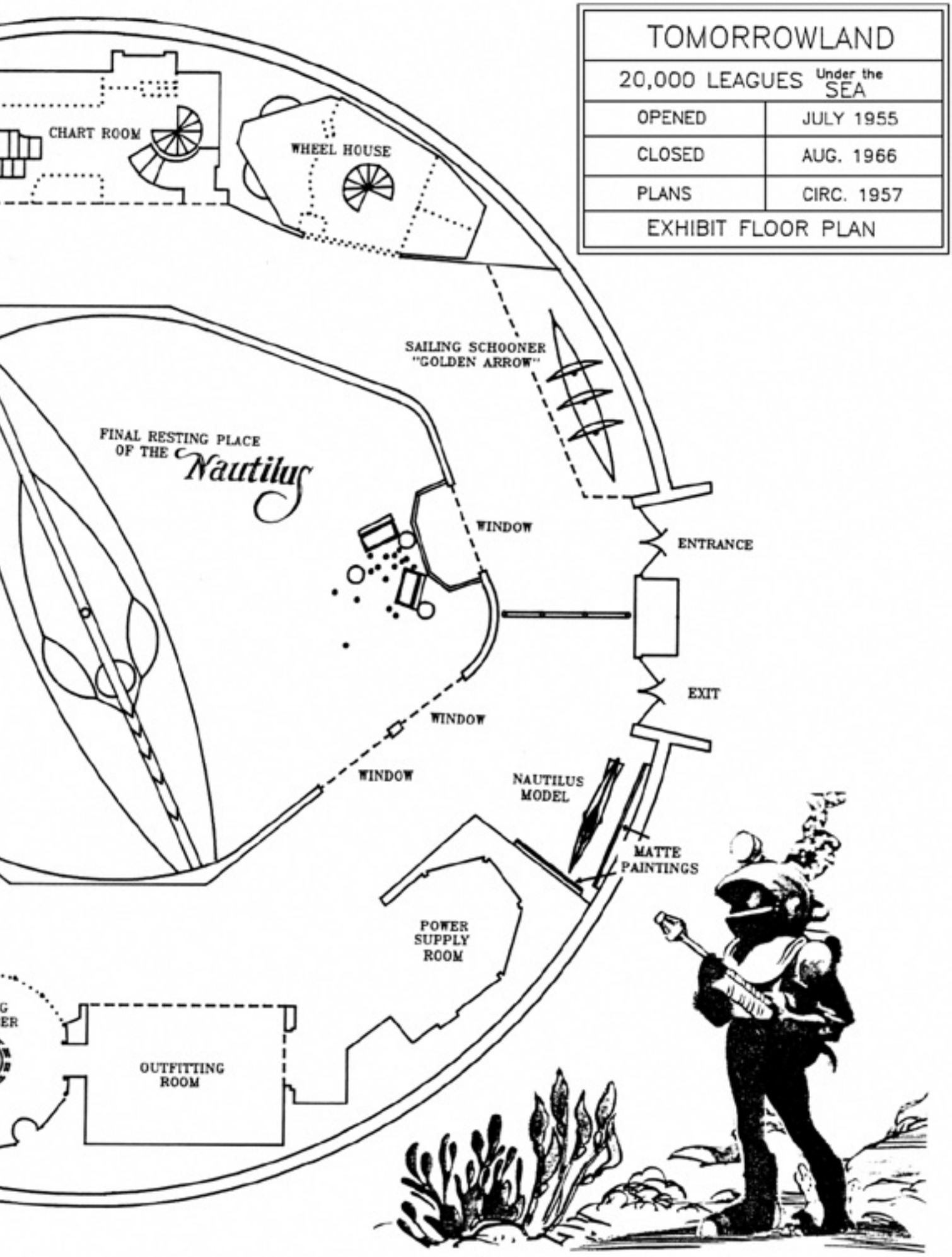
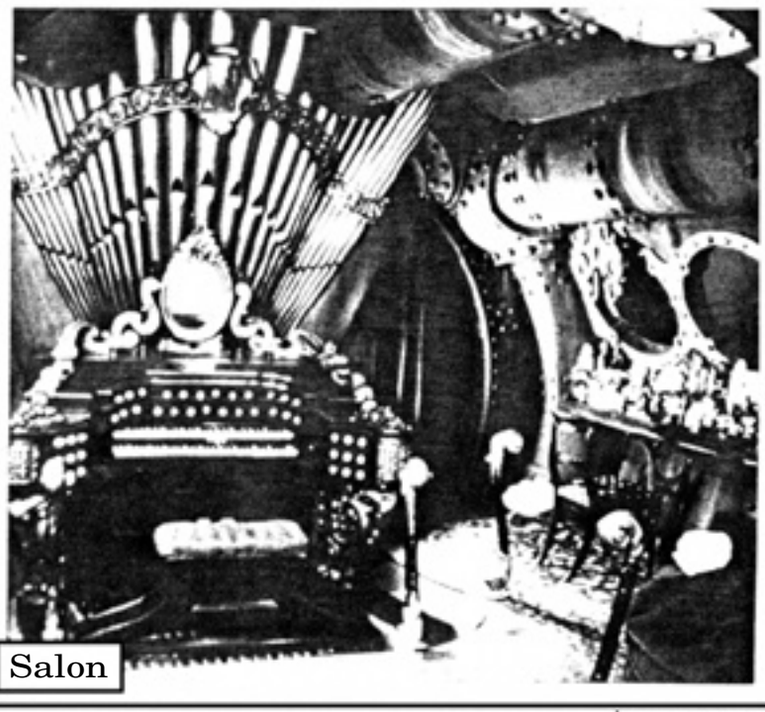
TOMORROWLAND	
20,000 LEAGUES Under the SEA	
OPENED	JULY 1955
CLOSED	AUG. 1966
PLANS	CIRC. 1957
EXHIBIT FLOOR PLAN	



Salon

seem to hold the essence of Captain Nemo, but none more than the pipe organ at the far end of the room. Our ears are filled with the heavy chords, melodies and counter-melodies of Bach's *Tocatta* and *Fugue in D Minor*. This piece has graced many Hollywood soundtracks, but never more effectively than when Nemo gave musical expression to his tormented soul as he bent passionately over this keyboard. *Here Captain Nemo entertained his guests at the organ ... through the starboard viewing port you will see the Giant Squid* (Yeah? ... The Giant Squid?)

Salon

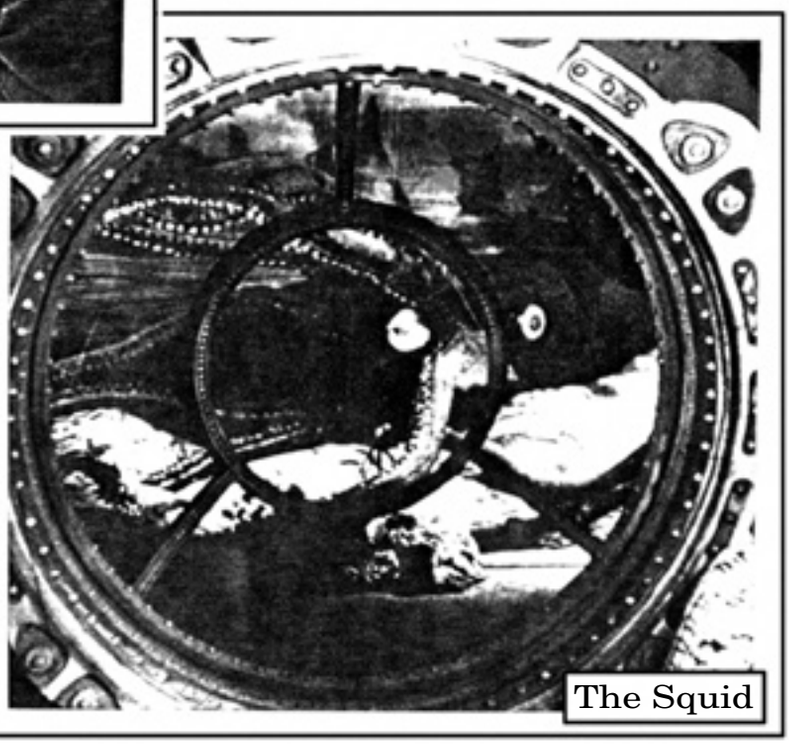


Salon

As we linger in the Salon, looking more closely at minute detail, we realize the wisdom of the stanchions and chains that keep everything just out of reach. The temptation to become even more a part of this set would otherwise be irresistible.

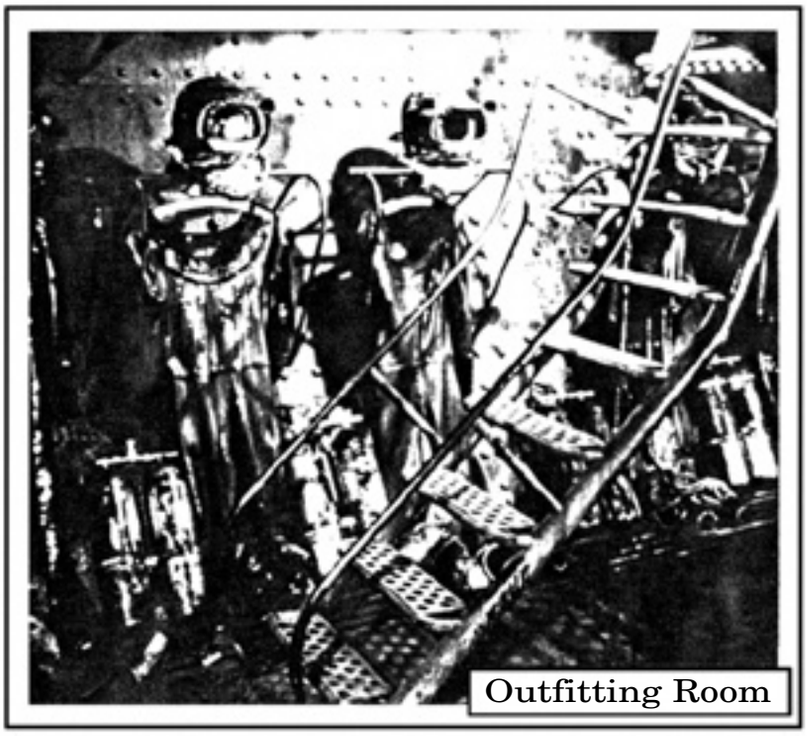
We are urged on by the Ravenscroft narration ... *in the next corridor you will see part of the mechanism of the submarine....* The pump room displays the "walking beam" engines of the Nautilus, with related dials, handles, and controls. We pause, then move to the next display.

which was actually used in the movie ... the Squid attacked the Nautilus with its 70-foot tentacles and almost killed Captain Nemo. There it was, bigger than life. The hydraulic system which moved the Squid's arms so effectively in the film had been replaced by more easily maintained cable system. Though puppet-like, the squid's movements send chills down our backs. The dim, oscillating light (coupled with our imagination) masks the wire and flat painted backdrop to make the scene quite effective.



The Squid

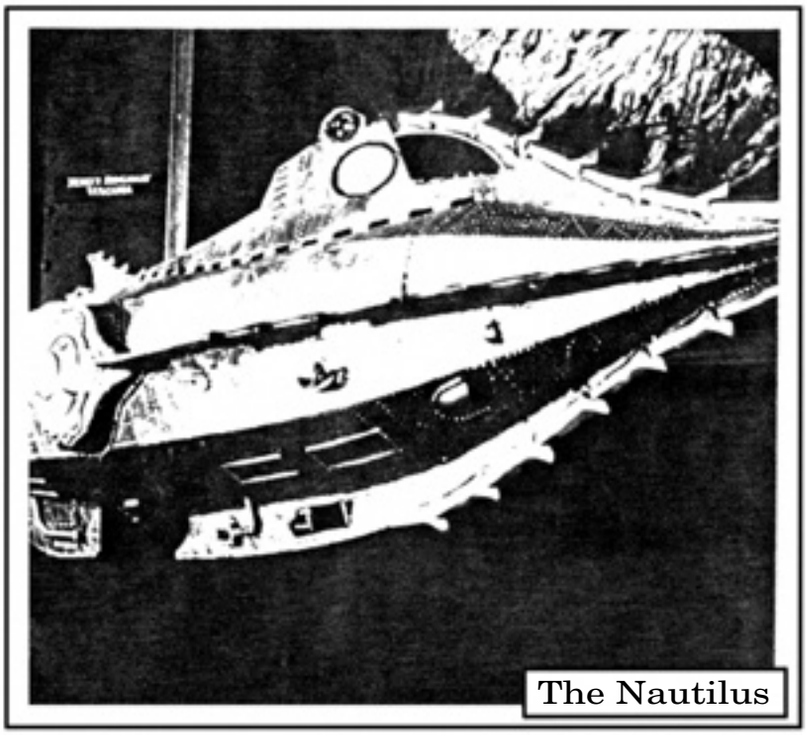
The diving chamber has an "inner sanctum" feel to it. Like a giant beehive in shape, its circular walls converge to a central point in the gloom high above our heads. A low wall circles a central well of water which leads directly to the sea water outside the hull. Green neon light glows from this water-filled hole and, periodically, unexplained bubbles pop and hiss at the surface. In the adjacent outfitting room hang the diving suits, waiting in their racks for members of the ship's crew to be ordered out on some mysterious mission on the ocean floor. The more astute members of our group notice a rather plain gangway has replaced the ornate spiral stairway that was in this room in the film. Some "cinematic magic" (and a number of strong stage hands) allowed the same elaborate staircase to appear in two different rooms at virtually the same time. This tactic was impractical when the sets came to Disneyland … the chart room won out.


Outfitting Room

The power supply room is the last full-sized set interior for us to see. A bank of disk-shaped lights on the wall twinkle and glow as we observe the awesome heart of the Nautilus' nuclear reactor-type engines. At intervals of about 1.5 minutes, a metallic mask raises to expose an opening directly into the power supply. The bright white light and loud roaring noise is enough to convince us.

We pause at two more windows which afford us another view of "the final resting place of the Nautilus" … then we turn to see a true masterpiece of modelmaking: a fully detailed eleven-foot-two-inch model of the submarine Nautilus. Every rivet, every steel plate every bulbous-eyed viewing port is there in perfect scale. It is suspended in an ocean of air with two beautiful "matte paintings" of Vulcania, Nemo's volcanic island hideout as a backdrop. Peter Ellenshaw originally created these paintings on glass with areas left unpainted. Live action was filmed through the transparent sections of glass melding the real and the fantasy into one convincing scene. For the exhibit, studio artist Albert Whitlock expertly filled in these blank areas with images appropriate to the original paintings.

We stand near the exit listening again to the strains of *Whale of a Tale* thinking how easy it would be to work our way backwards through the exhibit. We could see it all again without expending another "A" coupon … no, we'll spend some time outside the exhibit looking at the *20,000 Leagues* film production art displayed on several 4'x8' boards. Then, it's off to the **Submarine Voyage** … or maybe the **Matterhorn** … no, the **Monorail**. There's Allen coming out of the exhibit. We'll ask him what we should see next.


The Nautilus

EPILOGUE

The **20,000 Leagues Under the Sea Exhibit** was closed and removed in August, 1966. The sets and displays which had been enjoyed by many of us for over eleven years were dismantled and carried out through the large double doors at the back of the Squid room. In the final years the materials used showed signs of age and the exhibit was considered a fire trap. The movie sets which comprised much of the exhibit, were created to be used once and then discarded. These sets had already seen extended duty and could no longer compete for space in a new Tomorrowland.

During those few days in August, a generally unconcerned crowd passed by the exhibit. Perhaps a few were curious about the noise of hammers and saws from within … but many of them would have felt uneasy had they been able to look behind the locked **20,000 Leagues Exhibit** doors to see the dismembered body of the Giant Squid laying cracked and shriveled in the hot Southern California sun.

ADDITIONAL "LEAGUES" FACTS

Oceanic props used in the movie and in the early Disneyland exhibit were rented from Marine Props and Rentals in Culver City, CA. Because extended rental for the park exhibit was so expensive, these items were slowly replaced with props fabricated at the studio.

Diving suits used for the movie and displayed in the exhibit were made of rubber which soon rotted. These suits were replaced with fiberglass castings in the early '60s.

Diving helmets used in the film and exhibit were cheap Japanese sponge diving helmets with fancy pipes and fittings soldered on to them to enhance their appearance.

The lenses used in the bank of lights in the Power Supply Room were actually the bottoms of glass salad bowls.

The original concept of the exhibit was to have costumed guides take groups of visitors through the attraction. In its actual operation, it was an unchaperoned walk through exhibit.

In the 1960s the exhibit was closed on weekends. The area in front became "The 20,000 Leagues Bandstand" where rock music was played during the 1962-63 season.

An employee suggestion brought the exhibit to Disneyland when it became known that Mr. Disney needed something to fill up space in Tomorrowland. Though originally intended as a six month exhibit, the high quality of the sets and the popularity of the exhibit extended its life to eleven years.

Small portholes and specimen shelves originally located in the Salon to the left of the organ were moved to the right side to allow visitors to exit the Salon through the left side.

The Nautilus organ, originally displayed in the Salon, found a new home in Disneyland's **Haunted Mansion** when the **20,000 Leagues Exhibit** was torn down.A close comparison of photos will show, though sporting a new set of pipes, the organ itself is little changed.

The narration in the Salon states the squid can be seen out "the starboard port." It was really off the portside of the exhibit (I guess someone decided "portside port" sounded stupid).

A tin shed had to be built off the main exhibit building to house the Squid because there was not enough room to house it inside.

In a frantic effort to complete the exhibit prior to opening, Walt Disney himself, assisted by studio artist John Hench, spent a long evening painting the Giant Squid.

The E Ticket EMPORIUM

WANTED: Disneyland employee hostess or guide badge.

WANTED: Sheet music of the Pecos Bill song used in the Golden Horseshoe Revue (and Disney short cartoon).

WANTED: Pirates of the Caribbean attraction poster and any Golden Horseshoe items (when it was good). Will pay cash or trade.

WANTED: Photos of Fantasyland Railroad station—was replaced by "It's A Small World" in June 1966.

WANTED: Disneyland toys, Matterhorn Coin Bank, theme park punchout books, box/tray puzzles, Monorails, track & supports, "Disneyland in Natural Color" souvenir book, ride tickets from any S. California theme parks, Earlier ViewMaster Knott's and Disneyland packets (and Tru-View).

WANTED: Carnival ride toys from '50s and '60s, all kinds, especially Chain roller coaster, '63 Fisher-Price amusement park, '50s Japan "rock-o-plane."

WANTED:Souvenirs /memorabilia of Pacific Ocean Park.

WANTED: Disneyland items.

WANTED: 1964 Disney wall map.

WANTED: "Walt Disney Takes You To Fantasyland" 45 rpm approx.1958, any condition.

WANTED: Disneyland front gate giveaways (souvenir guide books, entertainment schedules, etc.) prior to 1970.

WANTED: I'm looking for "Sword in the Stone" button and any press buttons for special events. Also looking for "Grad Nite" buttons for 1977-1980.

WANTED: Animation Cels, Disney and others.

WANTED: Lace '60s/Early '70s Girl Mouseketeer figure from Disneyland by Twinton … shows girl with "mouse ears" and is made of a plaster-like composition.

WANTED: Booklets/information on creating, building, designing the park (Disneyland) from the beginning around 1953, 1954, and the opening in 1955. Also include information on the Disney Studios involvement in the design of the Park and projects.

FOR SALE: Pinback buttons available. Please write for your free list.

FOR SALE: Free copy of "EVERYTHING DISNEYANA!" An exciting price list that offers Disney collectibles, books, postage stamps and new products at pleasing prices. Write for your free copy. Bonus offer: Send $1 to receive 7 Snow White postage stamps, and certificate for $1 off first purchase.

FOR SALE: California Amusement Park postcards. S.A.S.E. for list. Please specify miscellaneous amusement parks or Disney parks (or both).

FOR SALE:Reissue Disney movie posters: S.A.S.E. for list.

FOR SALE: I publish a 10-page Disneyana list monthly. Send $1 for sample list.

FOR SALE: Two Disney home movie films from the '30s in original boxes (one Mickey, one Donald).

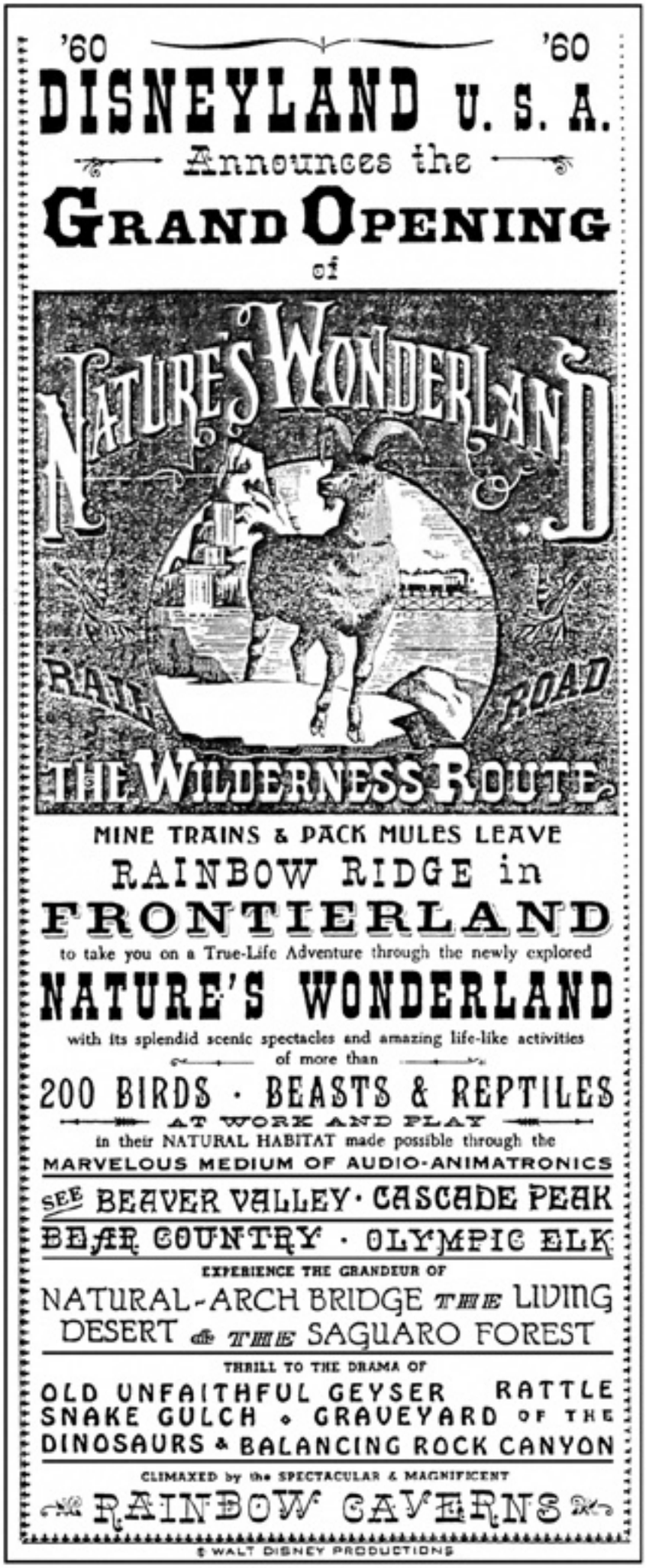
FOR SALE: Volume Four, Tomart's Illustrated Disneyana Catalog and Price Guide, available for $24.95 plus $1.75 postage/handling.

FOR SALE: Groliers "Disney's Magic Memories" set of 18, collected from 1983 to 1986 (from Snow White to the Black Cauldron). Excellent condition, all for $3,500.00, snapshots on request.

OFFERED: Membership in the Golden Gate Fantasy Club, the Northern California chapter of the N.F.F.C. … $20 a year ($25 for family) includes bi-monthly newsletter filled with Disney information, free member ads in the newsletter, and the opportunity to attend chapter meetings 4 times a year in the newest chapter of the National Fantasy Fan Club.

FOR SALE: "Songs From Walt Disney's Magic Kingdom" Columbia L.P. #CL672 … fold open colorfully illustrated jacket is NM, record is in excellent condition … only $25.00 for this 1955 collectible.

THE "E" TICKET
P.O. Box 800880, Santa Clarita, CA 91380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DISNEYLAND U. S. A.
Announces the
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NATURE'S WONDERLAND
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MINE TRAINS & PACK MULES LEAVE
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WHAT NEXT?

The "E" Ticket Issue #6 is already in progress … and will further document Theme Park history, early collectibles, and our favorite memories … DON'T FORGET to fill out the "E" TICKET #6 REQUEST LETTER!!! Please include your comments (you can add extra pages if you need to) and send it to us RIGHT AWAY!!!

THEME PARK — "An amusement park where rides, activities, and thrills are presented within an atmospheric environment. A place where your ride admission (especially if it's an "E" ticket) will carry you to another place or time."

WHY CALL IT THE "E"TICKET? — The "E" ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. We hope to share these memories in future issues of this publication.

THE "E" TICKET'S CONTENT — Our goal is to experience once again our theme parks as they were when they made their first wonderful impact … in the '50s and '60s. We will do this in at least three ways: 1) by presenting historical information about the parks 2) by relating personal experiences, and 3) by exploring the growing hobby of theme park collectibles.

SUBSCRIPTIONS/BACK ISSUES — Each issue of The "E"Ticket is produced in a quantity based on response from interested readers who have asked for a copy (and sent three 25¢ stamps to cover the cost of mailing). Because of this policy, and because The "E" Ticket is free, we cannot make promises beyond the next issue, nor maintain a stock of back issues for later distribution. This is why we need to hear from you after you receive the current copy—or you may miss the next issue….

"Disneyland is not just another amusement park. It's unique, and I want it kept that way. Besides, you don't work for a dollar—you work to create and have fun."

—Walt Disney